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Douglas Rowe and Dee Maaske in Oregon Shakespeare Festival's production of *Death of a Salesman*. (See Theater Review, p. 34.)

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ON THE COVER

Rod Tryon reproduces a masterpiece
in chalk, while children try their hand
at creating their own.

(See feature story, page 8.)

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JEFFERSON

Monthly

JUNE 1997

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Modern Madonnari

In 16th century Italy, itinerant artists made their living traveling the religious and folk festival circuit, doing chalk renditions of Madonna icons. From that tradition has risen a much broader art form which is currently gaining popularity in America. Eric Alan looks at chalk as performance art, as the first Rogue Valley chalk drawing festival nears.

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Feast for the Ears

The warm summer season brings many fine music festivals to the State of Jefferson, and within driving range of it. Here is but a taste of many of this year's festival offerings.

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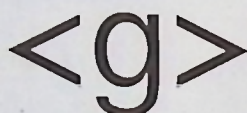
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TUNED IN

Ronald Kramer

Marathon and Money

By now everyone is aware that our Spring Fundraising Marathon, for the first time in our 20-year fundraising history, ended short of its goal (by 14%). Because the funds budgeted into the goal are needed to support our operating expenses through to the fall, and to close our fiscal year on June 30 on a sound footing, we continue corollary activities following the Spring Marathon in hopes of closing the gap. Hopefully, by the time you read this early in June, we will have significantly narrowed the shortfall. In all likelihood, however, we will still be sweating the outcome through to June 30.

Recognizing that this column largely constitutes "preaching to the faithful" and is received by individuals who HAVE done their financial part by joining the JPR Listeners Guild, it still seems worthwhile to share with you some of our thinking about these matters.

First, why was there a shortfall for the first time in JPR's history? There probably is no simple answer. There was no particular area in which response to the marathon was significantly reduced. In other words, none of our program services suffered relative to the others and pledge support was distributed in its traditional patterns among the different communities and regions. The average pledge was also consistent with our historic patterns. We simply had fewer callers than we needed.

The following factors likely contributed to this situation:

- Our goal was 7% higher than the previous Spring's effort. We needed to raise it because of the decline in federal support since then.
- A fundraiser is in many ways like any other public performance. If you're an actor or speaker, and you've just recovered from a

serious illness, you might appear gaunt or tired when you first appear in public. JPR had a very challenging and difficult winter. The January floods took a tremendous amount of energy and diverted us from the regular things which go on all year behind the scenes. We never really caught up before the Spring Marathon. The flooding also created fiscal consequences for individuals and businesses which are still playing out. We also had a significant number of personnel changes at the station and those hadn't fully settled in before the fundraiser began. In Oregon there were undeniable affects of Measures 47 and 50 which

caused government employees and educators to, perhaps, be more cautious about committing personal support when questions about their own jobs may be pregnant. While I believe our staff did their customary energetic and positive job in conducting the marathon, it is undeniable that we were somewhat more tired entering the spring effort than we would like to have been and that probably contributed to the result.

• Various technical problems contributed as well. KSBA was off the air for several days during the marathon and the Klamath basin has been plagued with a variety of transmission problems which have occupied a considerable amount of our attention.

Somehow, as a result of the interplay of these factors, we fell short.

One of the unfortunate consequences of not realizing a goal is the perception, on the part of some listeners with very specific interests, that the shortfall results from some programming step we have taken of which they disapprove. This is the "If you only would drop *Car Talk*, you could save enough money to lower your goal and you wouldn't have ended up short" school of

thought. So, I'd like to share some budgeting realities.

An over-riding principle:

JPR is an extraordinarily efficient enterprise. Have you ever wondered how JPR is able to provide three separate program services, of high quality, in a not-particularly-wealthy area of moderate population with those services predominantly supported by local resources? JPR is an incredibly efficient operation when measured against virtually any public radio standard imaginable. A program purchased for one JPR program service is frequently used by another. Staff are often doing double and triple duty and many segments of our broadcast day rely upon computer-assisted automation. So, taking one item out of the budget, often has serious ripple effects into other JPR areas which wouldn't be visible initially to the listening public.

Some suggestions recently made by listeners:

1. *Why don't you shorten the broadcast day and reduce costs?* The minimum length of the broadcast day is stipulated by the Corporation for Public Broadcasting as a condition of their grant support. Currently, JPR operates about three hours each day longer than the minimum. But our operating costs don't pro-rate uniformly across the broadcast day. Naturally, we have our most expensive programming scheduled during the hours that we have the most listeners. At either "end" of the broadcast day we are carrying programming which is purchased for another time period. Our only cost is electricity and wear and tear on the transmission plant. Those hours of the day carry program underwriting announcements which equal or exceed those costs. So we wouldn't save any money by shortening broadcast hours. The core budget issue is that the mainstay of our programming services, in the daytime and early evening hours, costs more to operate than membership dollars pays for. CPB funds, underwriting income, and support from Southern Oregon University make up the difference. Underwriting income has grown significantly, which helps make up the decline in CPB/federal funding—but listener support also needs to grow to maintain these core program services.

2. *How about just dropping [program X] and saving that money?* There are listeners who pledge their support to each JPR program. So

CONTINUED ON PAGE 25

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LIVING LIGHTLY

Russ Otte

Students as Leaders in Conservation

Many adults in our communities work very hard to honor the work of youth and support the efforts of students through their high school years. Most students have a strong desire to make a contribution to their community as well. An opportunity exists to allow youth to provide a model for—and demonstrate leadership in—recycling and conservation awareness.

As the Resource Conservation Manager for the Ashland Public Schools, I am charged with the task of designing, developing, and implementing strategies which lead to the wise use of energy resources in the schools. Over the last several years, staff and students in the Ashland Public Schools have made changes which have significantly reduced the consumption of electricity district wide by changing habits of people who occupy the buildings. Reducing the consumption of electricity is directly connected to behavior habits of people.

For example, many adults were taught that it was cheaper in the long run to leave fluorescent lights on throughout a work day. Young people learn the same behavior by observing adult modeling. The concept of leaving fluorescent lights on for an entire work day was true when electric rates were two or three cents per kilowatt/hour with lighting technology of that time. The rates and the technology have changed. The cost per kilowatt/hour is in the 7 to 8 cent range and electronic ballasts in fluorescent lights significantly change the operating lifetime of fluorescent lighting equipment. The maintenance department of Ashland

schools undertook a project to install electronic ballast in all fluorescent fixtures. Incandescent lamps which consume significantly larger amounts of electricity to produce equal amounts of light were changed to appropriate new technology where possible.

The challenge within the school culture was to change behaviors so that employee and student behaviors were acknowledged. Adults had to learn that it was cost effective to turn off a fluorescent light at any time that the light was not needed and teach the students to do the same. Students needed to be taught. It took some time for many adults to accept the reality of this new approach. The students caught on rather quickly when given the information. Knowledge is power!

As students learn that they have a direct impact on the environment through their behavior, they have the opportunity to become positive contributors to their community. These environmentally aware students become a model for changes in the behavior of their siblings, parents, and neighbors. When these students decide to assert the knowledge gained through their learning experience at school they become leaders in our community.

The Education sub-committee of the Ashland Conservation Commission hopes to collaborate with the students and staff of Ashland Public Schools in a manner which will facilitate students becoming community leaders in regard to many aspects of pre-cycling, re-cycling, and conservation of natural resources. The student who learns about electric conservation at school or at home and changes personal habits makes a

ENVIRONMENTALLY AWARE

STUDENTS BECOME

A MODEL FOR CHANGES

IN THE BEHAVIOR

OF THEIR SIBLINGS,

PARENTS, AND

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small but important contribution to society. As the entire community enables this young person to encourage others to make changes in their behavior that small contribution multiplies. When the community values the desire of that student to challenge the community as a whole to change the way a resource is used, that small contribution expands geometrically.

The dream of facilitating a system which has students leading their communities to a more complete program of pre-cycling, recycling, and conservation of electricity, natural gas, water and other fossil fuels will take some time to reach reality. As the Ashland Schools RCM, I am committed to working toward the implementation of that dream in collaboration with all citizens of the community who choose to participate. In addition to the changes in behavior relating to energy consumption, I suspect that participating youth will feel an increased sense of belonging to the community that they are helping build. ■

Russ Otte is Choir Director and Music Teacher at Ashland High School in addition to his duties as Resource Conservation Manager for Ashland Public Schools. He can be reached at (541) 482-2386 x 231.



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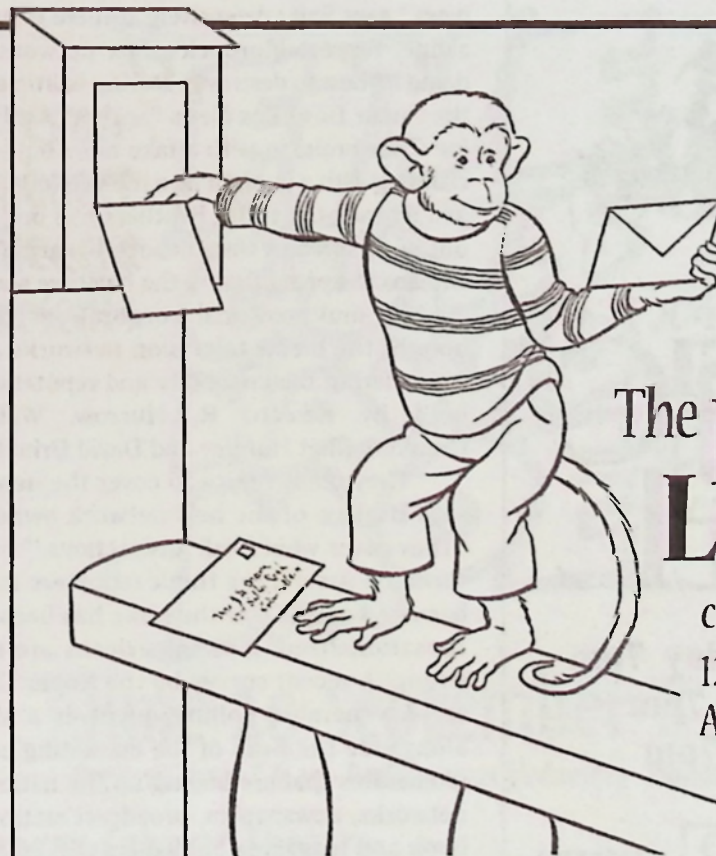
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JEFFERSON OUTLOOK

Russell Sadler

The Tabloid Syndrome

CBS anchorman Dan Rather is looking down his nose at NBC anchorman Tom Brokaw. It seems NBC is doing more features lately. "News lite," sniffs Rather. Hardly criticism to come from a fellow who wraps himself around a telephone poll every time the wind gets up, Brokaw retorts, referring to Rather's penchant for covering hurricanes.

There is the spectacle of Rather's one-time sidekick Connie Chung sitting alongside Tonya Harding's ice rink, desperate for an interview. The networks cut away from the President's State of the Union Speech to cover the utterly predictable verdict in the O.J. Simpson civil trial. There is Morely Safer defending the growing tabloid character of the CBS's venerable *Sixty Minutes*. "There is a fine line between network and tabloid news," says Safer defensively. If there is such a line, Rupert Murdoch's Fox network is doing its best to destroy it. During halftime of the Super Bowl Fox News "anchor" Catherine Crier broke in with a fake news bulletin claiming with a straight face the network had just learned the Blues Brothers had broken out of prison and were headed toward New Orleans to appear during the halftime show.

The multi-national corporations that bought the major television networks are squandering the credibility and reputations built by Edward R. Murrow, Walter Cronkite, Chet Huntley and David Brinkley.

"They really refuse to cover the news," says Brokaw of the new network owners. "They cover what I call 'distractions.'"

Most Americans think reporters have become boorish and the news has become sensationalized. Most Americans are not wrong. A recent survey by the Roper Center—a venerable polling outfit—is a slap along side the head of the marketing conglomerates that are buying up the nation's networks, newspapers, broadcast stations, book and magazine publishers and creaming off their cash flow like they were so much real estate. The Roper poll suggest the public is onto the game.

Some 82 percent of those surveyed think reporters are insensitive to people's pain when covering accidents and disasters. Some 64 percent think reporters spend too much time offering their own opinions. Another 64 percent think the news is too sensationalized. Some 63 percent think the news is too manipulated by special interests. Another 60 percent think reporters too often quote sources that are not given in the news stories. About 52 percent think the news is too biased. Some 46 percent think the news is too negative. These folks are not wrong.

The *Hard Copy* tabloid syndrome has turned too many reporters into nosey busybodies covering inconsequential schlock. A bevy of "consultants" convince corporate managers with little news experience that sensation is what the public wants, falling back on the adage attributed to H.L. Mencken, "No one ever lost any money underestimating the taste of the American public." Rupert Murdoch is building a worldwide media empire practicing this principle of corporate scripture.

Too many reporters insist on telling us what they think rather than what they know. The only reason to listen to a reporter is what they know. They are there. We are not. They are standing in for us. Most Americans want to know what is going on. We will make up our own minds what to think about it. It doesn't matter whether it National Public Radio's Cokie Roberts gassing with Bob Edwards about the latest "spin" inside the Potomac Beltway or Dan Rather prancing about the latest invasion beach. Just tell us what you know, folks.

The news is increasingly manipulated by private special interests posing as disinterested experts. The "think tank" crowd is economists or publicists with little or no real life experience posing as "experts." On National Public Radio we get the Olin Professor du jour mouthing the predictable economic determinist dogma of former Treasury Secretary William Simon who heads the Olin Foundation.

From Washington's Heritage Foundation to Portland's Cascade Policy Institute, lazy reporters fill their Rolodexes with trained parrots whose only job is giving their corporate benefactors' political prejudices a patina of academic legitimacy. There is little chance these "experts" will deviate from their partisan orthodoxy and risk losing their foundation-funded, corporate-sponsored meal ticket.

Too many reporters use anonymous sources too casually, giving some people the idea the story is made up. The promise of anonymity is occasionally necessary to get a story. The identity of any anonymous source appearing in this column is shared with the editor on the same promise of confidentiality just to quiet any fear the information may be fictitious.

Some bad news is inevitable. In a self-governing society the public needs to know what is not working. But the public tolerance for such bad news is limited. It should be reserved for important bad news, not petty squabbles designed artificially created for partisan gain like the contrived scandal du jour coming out of Washington each season.

The new corporate mandarins and their economists insist the news business is a business like any other business. They chortle with knowing contempt at those idealists who believe the First Amendment gives the news business a special public trust. They may be killing the geese laying the golden eggs that pay off their junk bond debt.

About 80 percent of those polled in the Roper Center survey say the media is crucial to a functioning free society. But 65 percent said there are times when the press should not be allowed to publish or broadcast certain things. Those two opinions are incompatible. Being free to publish only what the government will let you publish is not freedom to publish.

Real freedom, however, is not necessary if the media is simply going to be a lapdog for the powerful, a megaphone for the trained parrots of the powerful, or produce sensational diversions disguised as news to distract the public from the ploys of the powerful. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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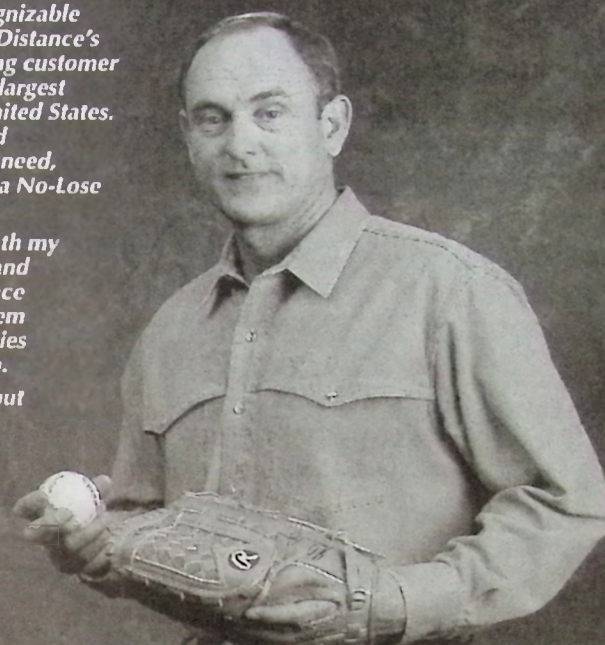
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Modern Madonnari

Four Hundred Years Later, Chalk Art Reaches the Rogue Valley

Across the slow drift of centuries, Western societies have developed collective perceptions about art which are rarely challenged. In that dominant view, art is a fixed creation which will outlast its creator—it's the artistic soul's best hope for a semblance of immortality. Primacy is placed on the final tangible work, not the creative process. The originality of that piece is of central concern. Its creation almost certainly occurs in a private place, greatly removed from its eventual audience. Often that creation takes place over a long period of time which, the common notion says, can't be predicted or forced. It will happen according to the mystical, whimsical schedule of the muse, which may possess the artist's spirit often enough and deeply enough to invoke brilliant madness; or which may only visit for a one-night stand, and then leave the artist jilted.

These notions are not exactly fiction, for they truthfully fit most of what Western societies call art. Yet the notions are incomplete. There are forms of art to which none of the dominant tenets apply.

One such form is only now gaining popularity in America, despite its roots in the culture of 16th century Italy. It emphasizes process over result, and turns visual art into both performance and participatory community gathering. It can be as collaborative as a construction project, and happen on an equally planned schedule, except with a much higher chance of being finished on time. It happens almost exclusively on paved urban surfaces in public view. Its creations can be destroyed by a mere garden hose or ill-timed rainstorm, and in fact



will be intentionally destroyed nearly as soon as they're completed. One of the prime qualifications necessary to succeed in the medium is a physical endurance parallel to that of a steadfast gardener; yet the resulting work more often parallels that of fine art's accepted masters. In fact, the work often recreates the work of the masters as exactly as possible, eschewing originality altogether.

The medium is one familiar to young hopskotch players and name scrawlers: chalk on pavement. But the form reaches much greater artistic heights, as will be demonstrated to State of Jefferson residents when the first Natural History Museum Chalk Drawing Festival is held June 6-8, at the Pacific Northwest Museum of Natural History in Ashland. Since street chalk drawing is so different from most notions of art in its process and result,

it often takes direct experience before audiences and artists truly connect with the idea. Thus the Ashland festival is likely to follow in the path of other chalk drawing festivals across the country: it will start small, but then take enough people by surprise to become a bustling annual tradition.

Not that the initial festival must be viewed as minor. The festival will feature nationally recognized chalk artist Rod Tryon, as well as around twenty of this region's accomplished visual artists from other

media, and students from elementary through high school ages in artistic performances. For three days, the sidewalks and parking lots of the museum will be transformed into a vibrant living "canvas" that any passerby can watch evolve.

It's a bizarre notion that nomadic Italian artists of the 16th century are beginning to influence the

**NOMADIC ITALIAN
ARTISTS OF THE
16TH CENTURY
ARE BEGINNING
TO INFLUENCE THE
ROGUE VALLEY'S
CULTURAL LIFE.**

ARTICLE BY
Eric Alan

Rogue Valley's cultural life—yet the roots of chalk painting can be traced to those artists. Some artists of the day would eke out a living by traveling around to the religious and folk festivals, and creating madonna icon reproductions in chalk, depending on coins tossed into a hat for their reward, like street musicians. They came to be known as *madonnari*, a name still used at times to refer to chalk painters. The name is especially used in Europe, where chalk painting is more customary than here. Not only does the tradition begin there; the older European cities, with more plazas designed for foot traffic instead of cars, are more conducive to the form.

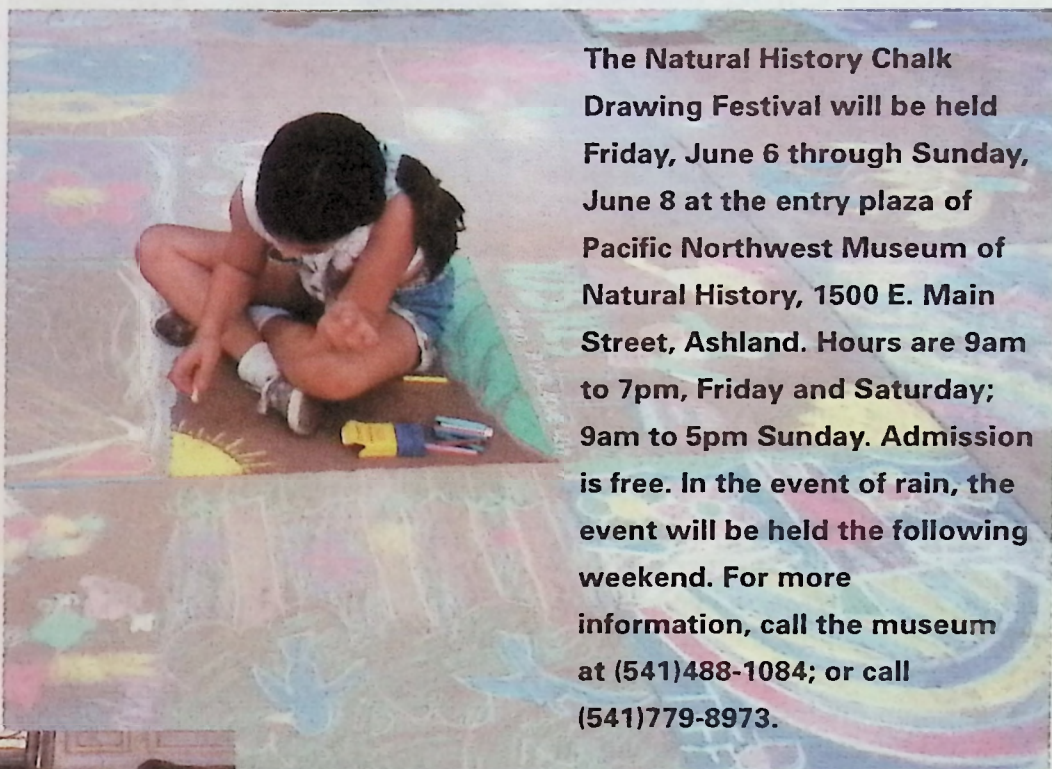
In Europe, many chalk painters practice the form in guerrilla fashion, simply choosing their place and time to begin on their own. But the Ashland festival's featured artist, Rod Tryon, says that style doesn't work in America. "I've talked to some people who have tried... but you get so many big crowds on the sidewalk. You get chased a lot by the police when you do that."

Tryon, by trade a freelance illustrator, computer graphic artist and painter, came to begin chalk drawing as accidentally as most. "The first festival in the United States was in Santa Barbara [California, where he lives], nine years ago. I didn't know about it ahead of time and just went as a visitor and knew it was something I had to do." He's drawn in the Santa Barbara festival every year since, and has now been the featured artist in several other national festivals, from Orlando, Florida to San Rafael, California. The organizer of the San Rafael festival is considering gathering a group of artists to participate in Italy's major festival, which happens annually in August; Tryon expresses a desire to be a part of that venture.

Artistic skills honed in other media clearly assist a chalk painter, yet chalk art

has its own peculiarities, artistically and practically. These reflect back to change an artist's other work, in turn. In Tryon's case, "It's really honed my style [in other art] as far as looking at the way colors are put down and created. I have really learned a lot from recreating the masters."

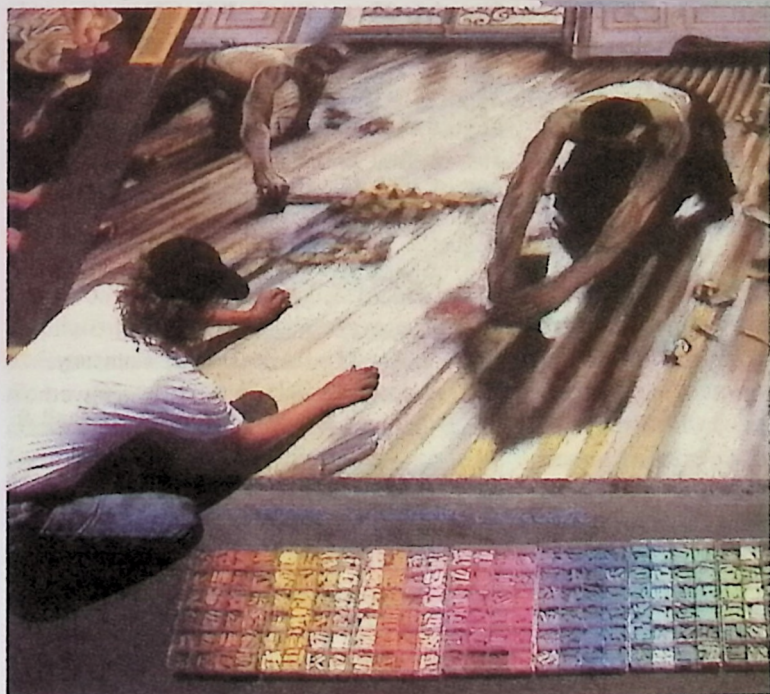
In choosing such reproductions rather than focusing on original designs, he has a purpose. "I like to bring classic pieces to people that generally wouldn't go into a gallery or a museum." The influence of his personal artistic preferences shows in his choices. "I'm impressionist in my own design, so I usually recreate impressionistic types of pieces. I like Degas and Monet a lot, so I recreate [their works] quite often. Mary Cassatt and Renoir too." Other chalk artists choose different masters to honor, or do original creations. Among the originals, there seems a propensity for creating works with dimensional illusions in them—thus making the flat sidewalk seem to acquire depth.



The Natural History Chalk Drawing Festival will be held Friday, June 6 through Sunday, June 8 at the entry plaza of Pacific Northwest Museum of Natural History, 1500 E. Main Street, Ashland. Hours are 9am to 7pm, Friday and Saturday; 9am to 5pm Sunday. Admission is free. In the event of rain, the event will be held the following weekend. For more information, call the museum at (541)488-1084; or call (541)779-8973.

A young girl discovers the fun of drawing on the sidewalk.

LEFT: Rod Tryon recreates Gustave Caillebotte's *Floor Scrapers*.



Art's accepted masters didn't do their original works in a parking lot, with curious crowds at their shoulder. "You have to get used to being interrupted quite often, because people have questions, especially if you're recreating a masterpiece. Some people stand there and argue about who the original artist was." But Tryon enjoys this human aspect of the art more than anything. "It's almost performance art. People ask me so often: Aren't you just devastated to see it go away in a matter of days? But I tell them, it's the creation that's really the joy of it all. The finished piece is obviously important, and you want it to look good. But just talking to the audience and creating is really the most fun of all."

Parking lots and plazas place different physical demands on an artist than studios and canvas. For one thing, with the works being created as a performance on a set

CONTINUED ON PAGE 21

Feast for the Ears

A Taste of the Summer Music Festival Offerings for 1997

While winter often seems full of silence and private contemplation, summer's long warm days fill with activity and connection, exploration, movement. Summer especially fills with music, drifting across front porches and lawns, and in from neighbors' radios. Best of all, the outdoor air fills with live music, as the summer season brings touring musicians to festival grounds as surely as the fall brings coolness and color.

Listing all the summer's music festival offerings is an impossibility in this space; nonetheless, let us bravely fail in that attempt. The listings below are meant to cover the major festivals which are within driving range of JPR's listening region. A few of these festivals (the Bach festival, the High Sierra festival, and Strawberry) are not within our listening area, but as plenty of folks here have found them a fine excuse for a road trip, they're included. Information on other festivals was not received by press time, such as some of Northern California's outdoor blues festival events, and the *Music On the Half Shell* listings for Roseburg. They're worth seeking out for yourself.

See you under the sun and stars, as the tunes unfold us.

ARTICLE BY
Eric Alan



JPR will co-sponsor Michelle Shocked's appearance at the Britt Festivals July 3.

The Britt Festivals

After 35 years in Jacksonville, the Britt Festivals are showing signs of growth instead of age. This season will again combine modern music of many forms with classical music, dance, and performers reaching beyond category. Sure crowd-pleasers are mixed this year with fascinating and daring bookings, including a performance by folk-punk wizard Ani DiFranco, who is sure to exhilarate and cause controversy. Jefferson Public Radio will co-sponsor a headlining show by Michelle Shocked on July 3. The complete event schedule is as follows:

Fri. June 13	Doc Watson/Gillian Welch
Sat. June 14	Shawn Colvin/Iris DeMent
Sun. June 15	Leon Russell/ Commander Cody

Fri. June 20	Staple Singers/Sista Monica
Sat. June 21	L.A. Express/BAT Band with Mimi Fox
Sun. June 22	John McLaughlin/ Joey DeFrancesco
June 26 & 27	John Denver
Sat. June 28	Richard Thompson/ Loudon Wainwright III
Sun. June 29	Trisha Yearwood/ John McEuen
Thu. July 3	Michelle Shocked/ Baby Gramps
Sat. July 5	Avner the Eccentric
Sun. July 6	Little Richard/Little Dominic & Groove De Ville
Mon. July 7	Indigo Girls/Guest TBA
Thu. July 17	Ani DiFranco/Artis the Spoonman
Fri. July 18	Diane Schuur/David Benoit
Sat. July 19	Booker T. Jones/James Cotton
Sun. July 20	Anne Murray/Guest TBA
July 25-28	<i>The Sound of Music</i>
Sun. July 27	<i>Winds & Spirits</i>
August 1 & 3	<i>Beethoven Blockbusters</i>
August 2 & 4	<i>Music, Noise and Silence</i>
August 8 & 10	<i>Mainly Mozart</i>
August 9 & 11	<i>Britt Birthday Bash</i>
Tue. August 12	The Cavani String Quartet
August 15 & 17	Bobby McFerrin
August 16 & 18	<i>Prelude and Passion</i>
August 3, 10, 17	Britt Sunday Mornings
Thu. August 21	Les Ballets Trockadero de Monte Carlo
Fri. August 22	Imago
Sat. August 23	Parsons Dance Company
Thu. August 28	Bela Fleck & the Flecktones/Mike Marshall & Andy Narell
August 29 & 30	Wynonna/Guest TBA
Sun. August 31	Pointer Sisters/Guest TBA

For more information on the Britt Festivals, call (541)773-6077 or (800)882-7488, fax (541)776-3712, write P.O. Box 1124, Medford OR 97501, or crawl across the Internet to <http://www.mind.net/britt>.

The Oregon Coast Music Festivals

At 18 years old, the OCMF is now old enough to vote, and while it votes primarily for classical music, it also includes a wide variety of other international, jazz and acoustic roots music. The events occur in several coastal towns, including Coos Bay, North Bend, Charleston, Bandon, and Reedport. James Paul will once again be the festival's music director and conductor. Jason Klein will be Associate Conductor, Elmar Oliveira will be featured on violin, and the Festival Orchestra will collect outstanding musicians from across the continent. Members of the string sections will step out to perform as the Festival Chamber Players. Music workshops will be held too. In all, the following schedule will keep coastal visitors and residents satisfied:

Sat. July 12	Bay Area Concert Band
Sat. July 12	Mood Swing
Sun. July 13	Les Petits Chanteurs de Monaco
Tue. July 15	Bay Area Symphonic Choir
July 17 & 18	Festival Chamber Players
July 17 & 18	Golden Bough
Sat. July 18	It's About Time Big Band/ Oregon Coast Lab Band
Sun. July 20	Dave Lee Trio
Tue. July 22	OCMF Orchestra Concert I
Wed. July 23	Sugar Beets
Thu. July 24	OCMF Orchestra Pops Concert
Sat. July 26	OCMF Orchestra Concert II

For more detailed information on the OCMF performances, phone (541)267-0938, fax (541)267-2333, write P.O. Box 663, Coos Bay, OR 97420, or send e-mail to ocma@mail.coos.or.us.

The Oregon Bach Festival

Centered in Eugene, but with events also occurring in Corvallis, Florence, Bend, Redmond and Sunriver, the Oregon Bach Festival is another great Oregonian musical tradition which will inspire local Bachheads to pile into the VW Bus and travel north. This year's festival, entitled *Bach and the Romantics*, will once again be led by master conductor Helmuth Rilling, whose first festival on the way to world renown was the Oregon Bach Festival, 28 years ago. Performances by the Festival Chorus and Orchestra will not only include much music by Bach, but also Brahms, Mendelssohn, and Schubert; such notables as Jeffery Kahane will be featured. Also South Korean choral folk music, didjeridu music, and other

music not generally considered romantic will be included. Although any music might be considered romantic, if you're enough in the mood. The performance schedule includes the following, as well as many pre-concert talks and other events:

Fri. June 27	Beethoven's <i>Missa Solemnis</i> with Suwon Choir (from Korea)
Sat. June 28	Eugene Opera; Emerald City Jazz Kings; Trio Voronezh
Sun. June 29	Festival Orchestra: Bach Orchestral Suites Nos. 3 & 4, Brandenburg Concerto No. 1, Clavier Concerto in F; Suwon Choir



Don McMichael's poster for the Oregon Coast Music Festival—his 13th and last.

Mon. June 30	Carole Terry (organ) plays Bach, Brahms, Mendelssohn
Tue. July 1	Bach Orchestral Suite No. 1; Angeles String Quartet w/ Jeffery Kahane
Wed. July 2	Brahms <i>Liebeslieder Waltzes</i> ; Angeles String Quartet; Trio Voronezh
Thu. July 3	Kutsinhira Marimba Ensemble; Brahms <i>German Requiem</i> ; Trio Voronezh
Sat. July 5	Suwon Choir; Trio Voronezh
Sun. July 6	Bach <i>St. Matthew Passion</i> ; Trio Voronezh
Mon. July 7	Schubert <i>Mass in G</i> ; Angeles String Quartet w/ Jeffery Kahane; Trio Voronezh
Tue. July 8	Guy Few (trumpet and piano); Bach <i>Peasant Cantata</i> ; Schubert <i>Die Winterreise</i>
Wed. July 9	Mendelssohn <i>Midsummer Night's Dream</i> ; Schubert <i>Rosamunde</i>

Thu. July 10	Mendelssohn <i>Psalm 42</i> ; Ingo Goritzki (oboe) playing Bach, Scumann & Reinecke
Fri. July 11	Bach <i>Magnificat</i> ; Irina & Julia Elkina (Russian pianists)
Sat. July 12	Australian aboriginal music; Handel <i>Messiah</i>

For more detail about performers and performances, to order tickets, or proclaim that Bach has been seen in the Memphis Burger King, call (541)682-5000; fax (541)682-7000; or write Bach's Office (get it?), Hult Center, One Eugene Centre, Eugene OR 97401.

Siskiyou Blues Festival IV

For whatever reason, Northern California has quietly become a true hotbed of the blues, especially in the summer. Along with the annual Blues by the River Festival along the Sacramento River, the Crescent City Blues Festival, and lots of smaller events, the Siskiyou Blues Festival has become an annual tradition that has brought national headliners to Dunsmuir. This year's festival will again take place at Dunsmuir's beautiful City Park, an unjustly kept secret as a concert venue. It will be a one-day festival in the outdoors, after a warm-up celebration the night before:

Fri. June 27	Pre-festival blues party: Blues Experience; the 11th Hour, featuring Paul Beck and the Renown Sound Horns; others.
Sat. June 28	Main festival: Ron Thompson and the Resistors; Red Archibald and the Internationals; Andy Rogers, the Midnight Cowboy; the Instigators (including Stan Ruffo and Martin Pugh).

For tickets or further information, write the Sisikiyou Blues Society, P.O. Box 271, Mt. Shasta, CA 96067; or call (916)926-5823.

The High Sierra Music Festivals

Traditionally held over the July 4th weekend in some of Northern California's more spectacular mountains, the High Sierra Festivals are among the festivals which combine music with a weekend of camping in the great outdoors, meeting all sorts of like-minded folks, and generally finding all sorts of reasons to stay awake and get pleasantly exhausted as a "vacation." Many people find it well worth a

CONTINUED ON PAGE 31

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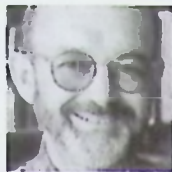
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NATURE NOTES

Frank Lang

Forward, Marsh!

Are small marshy areas in fields, along roads, around edges of ponds, or along streams of any value? Places where cattails grow and redwing blackbirds sing? If you said yes or no, you answered another question. Does wildlife have value?

We often think of wildlife as game animals we hunt and fish. There is a broader definition. Any non-domesticated (that is, native) plant or animal may be considered wildlife. Many wildlife species use marshes; inundated wetlands with herbaceous plants adapted to constantly wet soils. We tend to think that marshes are large, like the north end of Klamath Lake, with an abundance of fish and waterfowl. Marshes can be small, just a few feet in diameter, and though small, play host to many plants and animals that prefer this habitat. In our area typical marsh plants include cattails, rushes and sedges. Occasionally willows may appear along the margin. If trees and shrubs dominate the wet area, we have a swamp.

Do humans value the small marshy areas in their fields and along their roads? Generally not. We usually consider them a nuisance. We like to plough all our land, or groom it with more familiar vegetation. We drain it, dry it up, make it suitable for human needs and desires. Another nesting pair of waterbirds, a food-seeking shorebird, or a water-seeking, nest-building bird won't make much difference in our lives. We won't miss them, or the insects produced by marsh, consumed by insect eating birds. The birds will miss them though, and as the insects become less abundant so will the birds. We wouldn't miss the occasional small mammal whose hearth and home is in the marsh. Would we miss the creepy-crawlies, seen and unseen, heard and unheard? We probably would miss the frogs. What about the plants? Most don't know what they are, so what?

Roadside ditches are great for carrying away runoff. About the time they become interesting biologically, along comes the machine and strips them back to mineral soil. Who needs a flash of black and red wing to remind us that spring has sprung? I do!

A marsh, no matter how tiny, gives us a slightly different aspect of nature to enjoy. It gives us a spot of green in the yellow parch of summer. It gives us a little moisture in the hot dry air. For curious, adventurous youngsters, a marsh is fascinating place to visit and explore, to discover nature.

Does nature in all its varied ways have a right to exist on its own merits?

Must we reclaim all wild lands and convert them for our purposes? Why does a piece of land we can't use for our on purposes, fulfilling its rightful destiny, irritate us so? Ignorance, or worse? Maybe we need to cultivate an individual appreciation for nature to be expressed as a marsh. Take time to understand and enjoy these vignettes of our natural heritage, unique survivors of one of our earthly origins.

Unfortunately marshes don't even count by modern-day values, unless we wisely decide that nature, as a marsh, deserves to exist. To learn to appreciate marshes and their unique beauty, read *A Day in the Life of Teton Marsh* and join a small, but serious band of marsh-watchers. Huge marshes and small damp places are disappearing from the earth and with their disappearance, a sense of well-being disappears as well. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Sound of Music

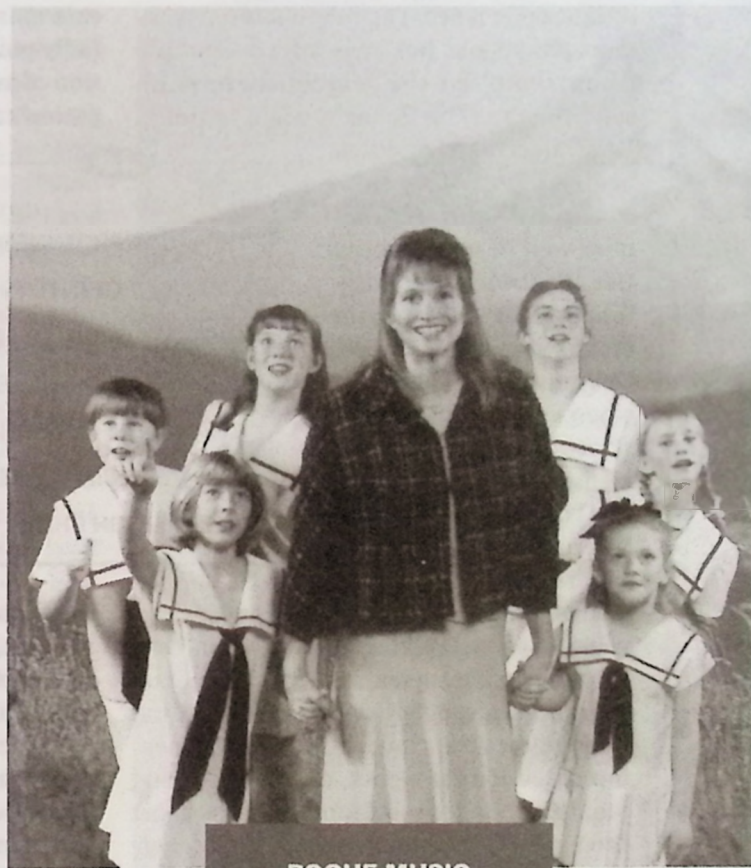
A Film and Stage Story

The film version of the Rodgers and Hammerstein hit stage show *The Sound of Music* remains one of the most successful and beloved movies of all time. Most people think (and hear) of Julie Andrews singing the title song, not the venerable Mary Martin of the landmark Broadway production. (And most of you probably don't realize that Maria's songs were taken up a fifth for Julie's voice; that gives these songs a different sound and feeling!)

While the film's excellent screenplay by Ernest Lehman and strong direction by Robert Wise are superb, as with any film adaptation, there are significant changes in both story and character between stage and film versions.

One of the most noticeable was the elimination, re-ordering, and addition of songs from the Rodgers and Hammerstein score. Screenplay writers are always looking for ways to expand or "open up" a stage story with a focused narrative and Mr. Lehman altered several significant musical moments to help him achieve these goals.

Most significant was the elimination of both songs sung by Max Detweiler, the Captain's friend and organizer of the Salzburg Music Festival, and Elsa Schraeder, the Captain's initial love interest and fiancée. The stage song "No Way to Stop It," sung by both of them in the Second Act, is of particular interest because it gives us a glimpse of how these



**ROGUE MUSIC
THEATRE'S 15TH
ANNIVERSARY
PRODUCTION OF THE
SOUND OF MUSIC IS
COMING TO GRANTS
PASS AND
JACKSONVILLE THIS
SUMMER.**

two wealthy people view the approaching Hitler take-over of Austria, and how they justify not becoming directly involved in rebellion. Lehman also made Elsa the one to tell Maria that the Captain is in love with her, which changes the audience perception of Elsa and her motivation.

Stage audiences may be surprised by another Lehman decision to have Maria sing "My Favorite Things" to the children during the thunderstorm scene, rather than with the Mother Abbess during the first Abbey office scene. The song clearly works in the film as changed, but takes

an important character shading away from the Mother Abbess – that of her humor and understanding of Maria's boisterous demeanor. I think she sees herself as Maria, and that provides a connection between the two women which we don't get as strongly in the film.

"I Have Confidence" is a wonderful travel song contained in the film that takes Maria from the convent to the steps of the von Trapp home, revealing Maria's insecurity and fear of this outside world assignment. It adds character shading for her, and

provides a very nice musical transition from the Abbey to the villa.

Rodgers also wrote a completely new song for Maria and the Captain to sing in a scene where they profess their love for each other. Besides being a lovely melody, "Something Good" again reveals shadings for Maria that don't exist in the stage script.

CONTINUED ON PAGE 17

ARTICLE BY
Richard Jessup

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ONLINE

Joe Loutzenhiser

An Internet Safety Primer

No place is truly safe, including the Internet. Unfortunately we live in a culture which excels at breeding predatory criminals, larcenists, vandals, and other disagreeable types. The Internet is not without such people, but by being aware of the dangers involved, the Internet can be much safer than the Big Room (outside world).

Children are often exhorted, "Do not speak to strangers." This also applies well to online activities. Following this basic tenet avoids most of the dangers on the Internet. The difficulty is in knowing when you are speaking to strangers, or perhaps immense groups of strangers.

The most dangerous Internet activity is "chat." Unfortunately it is also the primary reason young women, and many young men, go online. Chat is the real-time exchange of messages, similar to talking on the phone except through writing. Chat often allows the choice of "screen names" unrelated to real names, effectively hiding identities, sex or nationality. The most prominent instances of Internet technology being used for stalking, child abuse, or exchange of pedophilia, have been initiated through chat. It is the medium that is most easily "worked," in that a criminal can use guile and anonymity to obtain the information they want or to arrange face-to-face meetings. Children using chat should be keenly aware that they should not reveal their last name, address, phone number, or even email address. Accepting files from others offered through chat is also risky. It may be pornography or other potentially offensive material, or it may be one of Louis Freeh's G-men trolling for potential pedophiles. In either instance, the exchange of files becomes incriminating. It may be that the benefits of chat are currently outweighed by the dangers. I feel that the so-

cial interaction provided by chat is inferior to social activities with a close group of friends, or even the exchange of email.

Newsgroups are another area in which care must be taken. Newsgroups are essentially public bulletin boards for the discussion of an endless number of topics. Participation can be anonymous, although many

people do not know how to configure their newsreader accordingly; they unwittingly expose their names and email addresses. Any personal information posted to a newsgroup becomes public knowledge. Again, last names, addresses, email addresses, and phone numbers should not be disclosed, although some newsgroups are less suspect than others. Using

your real name and email address in alt.sewing is not near so hazardous as doing so in alt.sex. Many newsgroups could be compared with seedy taverns: Not exactly safe, not exactly dangerous, but generally not a good place to frequent. To configure your newsreader for anonymity, enter your first name only or a pseudonym, and for your email use a fabricated address. I sometimes post as Lewis, my middle name, and for email I use lewis@anon.com. The use of anon.com lets people know that you do not wish to receive email, and has the added benefit of keeping you from getting spam (junk email) from companies who peruse the newsgroups for email addresses. Most of the time I do use my real name and email address when posting because I am seeking the exchange of information and am posting to technically-oriented newsgroups, but I am always aware of the potential hazards. Lastly, it's best not to say anything that you would not say to someone's face. This avoids angering anyone and giving them a reason to retaliate.

The web has its own security issues. People often fear submitting a credit card

“
THE MOST PROMINENT
INSTANCES OF INTERNET
TECHNOLOGY BEING USED FOR
STALKING, CHILD ABUSE, OR
EXCHANGE OF PEDOPHILIA,
HAVE BEEN INITIATED
THROUGH CHAT.”

number when purchasing from a web site. Caution is appropriate, but only to the same extent as when using a credit card over the phone, or in an unfamiliar business. Most web site order forms are submitted through a Secure Socket Layer (SSL) connection, encrypting the information during transmission. Most reputable sites selling over the web support SSL, and advertise such to reassure their customers. Also keep in mind from whom you are ordering. Is it an established company, or perhaps something less reputable? I tend to only patronize companies with which I am familiar: Either I already own one of their products, have visited their store in person, or have researched their company. I use the same criteria when ordering by phone or mail.

One of the scams currently on the web involves the enticement of unique content or services through circumvention of your local Internet Service Provider (ISP) and the dialing of an international telephone number to another bogus ISP in an unregulated country. The phone rates are absurdly expensive, and provide kickbacks to the phone company from the ISP. You should never have to dial anyone other than your local ISP. In some instances the redialing has been done covertly with custom software infiltrating the user's machine. Although it may be annoying, leaving your modem speaker turned up so you can hear dialing and connection keeps you from being the victim of such chicanery.

If you have children you might want to look into Internet "blocking" software, such as SurfWatch (www.surfwatch.com) or Net Nanny (www.netnanny.com), to keep them from obtaining material inappropriate for their age. I do not recommend depending on blocking software for teens. A clever and determined teenager may be able to circumvent the protection, and by such an age proper discussion of the issues involved builds moral character instead of a morbid fascination with the forbidden.

In my next column I will discuss how to keep your computer and data safe from the afflictions and maladies that vex the Internet. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.



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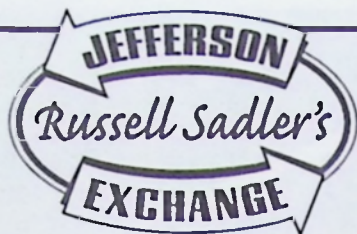
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FEEDBACK

Letters to the Editor

.....

I find it delightfully incongruous that one of Jefferson Public Radio's greatest assets exists not on airwaves but in the form of printed media. I refer to Eric Alan's "Learning from the Flood" in the April *Jefferson Monthly*. This is one of the most intelligent, inspirational, and courageous stories ever to appear in Southern Oregon. Thank you for helping us to look past the surface, into the depths of the flood and its impact on us.

Russell Sadler's April column ["The Ghost of Sam Sheppard"] was a knockout, too. What a bonus for being a member of JPR: great radio programming, and a quality monthly periodical!

*Dave Hocker
Takilma, OR*

.....

[The following note was received with a booster pledge. -ed.]

None of us thought he could make a go of it when Cousin Dwayne took over the ancestral ranch, he being a widower, and ranching being hard enough WITH a hard working wife to help out. When he started spending a little more time in Town, particularly at the electronics store, when that new woman started working there, we thought we'd say nothing and see what developed. Anxiety built when we discovered he had wired the Dairy Barn for stereo and was listening to KSOR out there. "The cows like it," he said. Before long, he was saying it was good for everybody, and we should all listen. He hadn't been much inclined to give people advice on how to live before, so we figured it must be the influence of that woman. But before long milk production WAS up significantly.

UNTIL, that is, April, and the Spring Marathon happened. "For the life of me, I can't figure some people out," a distraught

Dwayne complained to me. "Seems some people just don't feel important enough unless they're holding back on making a pledge to Public Radio while those Good People are on the air begging, wheedling, and whining for support... I can't stand it!" he said. "...hectoring and kvetching..." he added. Seems he had been building his vocabulary in Town, too, but

I knew he was sincere when he added, "...and the cows can't stand it either...they're gonna dry up completely!"

I had to promise to do what I could and "call around." I didn't tell him that I had already sent in a check to pay my Spring Pledge in full, I wanted him to believe he was making headway and having influence and could be hopeful.

So when I heard about the Shortfall, and then today that it had only been dented about 10% by Gap Closer Shortfall Contributions, I knew I had to send in another check, because some of us can figure out a way to make a tradeoff to come up with another \$5 a month. If milk production goes back up, I may have a chance to get some of it back at a Wedding Reception.

*Norman E. Davis
ned@harborside.com*

■

She alludes to a somewhat dark past, something that is not touched on in the play.

Finally, "The Lonely Goatherd" was opened up in the screenplay to become the marionette show that most people remember vividly. The stage version places this song with Maria singing to the children to take their minds off the thunderstorm that rages around them. This is a more significant alteration, and has little effect on the overall story.

Actor Christopher Plummer played the Captain in the film and he was concerned about the the character's stern demeanor in the stage script. As portrayed by Plummer after working with Lehmen to soften the character and make him more of a "leading man," he is a multi-faceted, complex man who hides a deep well of hurt behind his strict household discipline and perceived distance from his children. The stage Captain is more removed from his children, but is I think closer in demeanor to the man who lives. Interpretation of the dialogue always colors a character, of course, and our RMT Captain will be a combination of the two written versions.

The *Sound of Music* is an intriguing piece to me precisely because the roles of the Captain and Maria are not the traditional "leading" characters audiences generally expect in musical theatre plays. He is not the stock romantic lead, and she is not glamorous in any usual sense of the word. As Rogue Music Theatre's Artistic Director, I will choose to maintain their non-traditional characteristics, for I find them much more interesting to know as a Director, and think audiences will share these discoveries. Maria, after all, is torn between her spiritual love of God and her developing bond with this physical world complex man and his needy family. She must learn how she has been called to serve either of them.

Breaking conventions is what keeps audiences alive and live theatre so vital. With the unusual elements of nontraditional characters, no chorus per se (the only chorus that exists here is the nun chorus, certainly an unusual choice for a musical), and the plot points that include Catholicism, a Nunnery, and Naziism, make the *The Sound of Music* on film or stage a unique

and challenging piece that has also proven ever-popular for audiences of all ages around the world.

Rogue Music Theatre's 15th Anniversary production of *The Sound of Music* is coming to Grants Pass and Jacksonville this summer.

Jean-Anne Eisenhaure of Ashland plays Maria, last seen at OSF's *The Tempest*, *Three Penny Opera*, *Broadway*, and *Three Sisters*, as Luisa in Lyric Theatre's *The Fantastiks*, and as Marty in the Britt Music Festival production of *Grease*. Featured as Captain von Trapp is Miles Phillips of New York, who received a Masters of Fine Arts degree at the National Theatre Conservatory, trained at American Conservatory Theatre in San Francisco, where he appeared in several productions. He has numerous Off-Broadway credits, and has played the role of Mordred in *Camelot* (which won him a Drama-Logue Critic's Award) for PCPA Theatrefest, and a JEFF Award for *Noises Off* for Payne Leavitt Productions.


The role of Mother Abbess will be played by Ann Bass, who was also the Musical Director for Rogue Music Theatre's original holiday musical *The Snow Queen* last December, as well as musical director for RMT's *King & I*, and musical director and conductor for *The Music Man*. Appearing as the Countess Elsa Schraeder is Joelle Graves, the General Manager of Rogue Music Theatre, most recently singing in the Oregon Cabaret Theatre show *Sing for Your Supper*, and remembered for her role as Mrs. Anna in *The King & I*. Don Dolan, also of Rogue Music Theatre's *The Snow Queen* and *Seven Brides for Seven Brothers* last summer, is Max Detweiler, the von Trapp Family Singers' manager.

The children of *The Sound of Music* are all veteran performers from Rogue Music Theatre productions of either *Seven Brides for Seven Brothers* or *The Snow Queen* last year, some in both shows, as well as their annual Young People's Conservatory.

Jessup will serve as Director and Choreographer for the production. To further enhance Rogue Music Theatre's anniversary performance will be the return of RMT founder Doug Norby as Conductor for the orchestra, with Musical Direction by Donna

Woolsey.

Virtually the entire production crew from *Seven Brides* will be working their technical wizardry again on this show. In addition, the *Snow Queen* Costume Designers Martin and Clista Prella-Tworek will add their special hand to *The Sound of Music* fabric.

Performances begin June 27, 1997 through July 19 on Friday, Saturday and Sunday evenings in the Rogue Community College outdoor amphitheatre in Grants Pass. The show then moves to the Britt Festival on July 25th for four performances. General admission lawn seating for Grants Pass show will be \$15 for Adult, \$12 for Senior/Student, and \$8 for Children. Limited Reserved chair seating is available for \$18. Tickets go on sale at the RMT offices on May 1; at many Southern Oregon outlets on June 1. Please call 541-479-2559 for further information. 

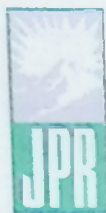
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FROM NATIONAL PUBLIC RADIO



PROGRAM GUIDE

At a Glance



News producers Allison Zigich and Kay Stein and News Director Lucy Edwards at the Associated Press awards banquet. JPR's news magazine, *The Jefferson Daily*, won four awards from A.P.

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Two of opera's leading *divas* appear on the stage of the Lyric Opera this month. June Anderson is heard in Bellini's *Norma* on June 7, and Catherine Malfitano heats up *Salome* on June 14. Be sure to check the listings for start times and casts.

Volunteer Profile: Craig Faulkner

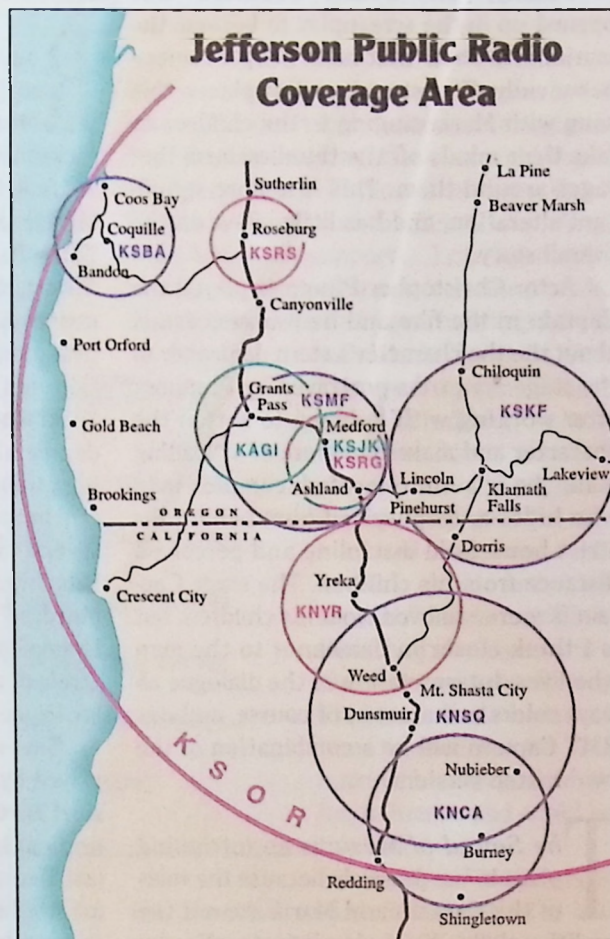


Craig Faulkner, "The Lindy Hop Guy," is probably best known for his swing dance classes in the Rogue Valley, but another hat he wears is as host of *American Rhythm* Saturdays at 6:00 pm on the Rhythym & News service.

In addition to his passion for swing dance and vintage R&B, Craig is an architectural designer based in the Jacksonville area. He also has maintained a lifelong interest in theoretical physics. His interest in radio also extends to being a ham radio operator—and he's an enthusiastic gardener.

I just love the vintage American music," he says, "the big band, swing, the boogie-woogie, and R&B. I love listening to it, I love dancing to it. And I love sharing it with people on the radio."

tening to it, I love dancing to it. And I love sharing it with people on the radio."



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Canyonville 91.9	Merrill, Malin, Tulelake 91.9
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CLASSICS & NEWS

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KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Lyric Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 The Concert Hour
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

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KLAMATH FALLS

KNCA 89.7 FM
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YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 People's Pharmacy	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Larry Josephson's Bridges (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Anything & Everything with Jason Sauls	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	8:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
Latino USA (Thursday)		2:00 Commonwealth Club	
Real Computing (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	

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MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

The Lyric Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- June 2 M Elgar*: Piano Quintet
- June 3 T Bach: Keyboard Partita No. 4
- June 4 W Glazunov: Symphony No. 7
- June 5 Th Bizet: *Jeux d'Enfants*
- June 6 F Tchaikovsky: *Souvenir of Florence*
- June 9 M Vaughan Williams: Violin Sonata in a
- June 10 T Mozart: Sinfonia Concertante for Flute, Oboe, Horn & Bassoon
- June 11 W R. Strauss*: Violin Sonata
- June 12 Th Danzi: Concertante for Flute and Clarinet
- June 13 F Castelnuovo-Tedesco: *The Lark*
- June 16 M R. Strauss: Suite fr. *Le Bourgeois Gentilhomme*
- June 17 T Rodrigo: *Music para un gentilhombre*
- June 18 W Schubert: Piano Trio No. 2
- June 19 Th Schumann: Piano Quartet Op. 47
- June 20 F Brahms: Piano Trio Op. 8
- June 23 M Barber: *Summer Music*
- June 24 T Shostakovich: Suite from *The Gadfly*
- June 25 W Prokofiev: Symphony No. 7
- June 26 Th Lutoslawski: Concerto for Orchestra
- June 27 F Milhaud: *Saudades du Brazil*

- June 30 M Beethoven: "Triple" Concerto

Siskiyou Music Hall

- June 2 M Elgar*: Cello Concerto
- June 3 T Haydn: Sym No. 101
- June 4 W Elgar: Violin Concerto in B minor
- June 5 Th Mendelssohn: Violin Concerto
- June 6 F Brahms: Serenade No. 1 in D Op. 11
- June 9 M Rossini: *La Boutique Fantasque*
- June 10 T Shostakovich: Chamber Symphony
- June 11 W Sibelius: Violin Concerto in D minor
- June 12 Th Chopin: Piano Concerto No. 1 in E minor
- June 13 F Kodaly: *Hary Janos Suite*
- June 16 M Bax: *Summer Music*
- June 17 T Vaughan Williams: *A Sea Symphony*
- June 18 W Britten: *Sinfonia Da Requiem*
- June 19 Th Mozart: String Quartet No. 14 in G major
- June 20 F Tchaikovsky: Piano Concerto No. 1
- June 23 M Prokofiev: *A Summer Day*
- June 24 T Respighi: *Church Windows*
- June 25 W Nielsen: Symphony No. 5
- June 26 Th Orff: *Carmina Burana*
- June 27 F Mozart: Symphony No. 41
- June 30 M Weber: Bassoon Concerto

HIGHLIGHTS

Lyric Opera of Chicago

June 7 *Norma* by Bellini
Cast: June Anderson, Robynne Redmon, Richard Margison, Carlo Colombara. Conductor: Carlo Rizzi.

June 14 *Salome* by Richard Strauss
Cast: Catherine Malfitano, Bryn Terfel, Kenneth Riegel, Anja Silja. Conductor: Antonio Pappano.

June 21 *Turandot* by Puccini

Cast: Gabriele Schnaut, Ben Heppner, Kallen Esperian, Alexander Anisimov, Earle Patriarco. Conductor: Bruno Bartoletti.

June 28 TBA

St. Louis Symphony

June 7 Ives: Decoration Day; Chopin: Piano Concerto No. 2; Brahms: Symphony No. 1. Eduardus Halim, piano; Libor Pesek, conductor.

June 14 Mahler: Symphony No. 10 (Mazzetti edition). Leonard Slatkin, conductor.

June 21 Hale Smith: *Contours*; Barber: Violin Concerto; Brahms: Symphony No. 2. Anne Akiko Meyers, violin; James DePriest, conductor.

June 28 Volker David Kirchner: Bildnisse No. 1; Schubert: Symphony No. 8 ("Unfinished"); Brahms: Piano Concerto No. 2. Andre Watts, piano; Hermann Michael, conductor.

St. Paul Sunday

June 1 The Grieg Trio. Grieg: *Andante con moto*; Schubert: Trio No. 1.

June 8 The Andrew Lawrence King Harp Concert. Various works of Turlough O'Carolan.

June 15 Millennium. Milhaud: *Creation du monde* for piano and strings; Novacek: *Ragtime*; Dvorak: Quintet for piano and strings.

June 22 The Los Angeles Guitar Quintet. Works of Bach, York, Bogdonovich.

June 29 The Kings Singers. Choral works from the 19th and 20th centuries.

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

June 1 Scriabin: *Poeme satanique*; Webern: *In the Summer Wind*; Dallapiccola: *Little Nighttime Music*; Haydn: String Quartet Op. 76 No. 4 (*Sunrise*).

June 8 Beethoven: Symphony No. 3 (*Eroica*); Saint-Saens: Romance for Horn and Orchestra.

June 15 Czermak: Six Hungarian Dances; Rodrigo: *Concierto de Aranjuez*; Smetana: *From Bohemian Fields and Groves* from *Ma Vlast*.

June 22 Castaldi: *Quagliotta Canzone*; Bach: Orchestral Suite No. 3; Cima: Sonata in d; Cesare: *La Foccarina*; Bach: Violin Concerto in a, BWV 1041.

June 29 Haydn: Trio in A, Hob XV:9; Schumann: Cello Concerto; Ravel: *La Valse*.

MADONNARI

From p. 9

festival schedule, chalk drawing has to be done rather relentlessly. Also, the "canvas" is large—often ten to fifteen feet on a side. And the art has to be done on a surface which the artist is also on, bending over. Imagine pulling weeds on concrete for a day, and you'll begin to get a feel for the physical demand. Artists like Tryon have learned how to meet it. "You have to be in pretty good shape as far as your thighs and legs go, because you're getting up and down all day long. I used to wear knee pads, but they bothered me behind my knees, so now I just use a gardening pad. They work great." Fingertips also suffer. "I use my hands a lot to rub in the chalk. A lot of people don't get that involved with blending in the colors and really rubbing them in. But my style is to really rub quite a bit. So a lot of times my fingertips go away by the time I'm done."

Surfaces have some effect on this too, with asphalt's smoothness contrasting with concrete's rigid roughness. This naturally affects the artistic outcome as well as the fingertips. Because modern pastels—the choice of most chalk artists—contain wax, they're able to adhere to most any pavement. But an extremely smooth asphalt surface may give an artist trouble. And if it rains, it doesn't matter how accomplished the artist is. It's over.

But it doesn't take an accomplished artist to enjoy chalk drawing. Any five-year-old with a crayon can explain it. The process is the core of it. And even for those who don't choose to participate, it's still fascinating to watch art appear on sidewalks. There's something intrinsically appealing about creating artistic community where there's usually only automobile steel and black paved expanses.

The fact of the matter is, it's probably a lot more fun this way than it was in the 16th century, doing it for tough spare change. At least in some areas, modern progress turns out to be real. ■

Eric Alan considered writing the original draft of this article with a crayon on his driveway. He reports that chalk-art word processing still leaves something to be desired, however.



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BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Chateaulin
<http://www.jeffnet.org/chateaulin>

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<http://www.jeffnet.org/jnet.html>

City of Medford
<http://www.ci.medford.or.us>

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<http://www.jeffnet.org/rvsymphony>

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TUNE IN

GRATEFUL DEAD ⚡ HOUR

Saturdays 8pm on Rhythm & News

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MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news with Eric Alan at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Jason Sauls. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marlan McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marlan McPartland's Piano Jazz

June 1 Carline Ray
June 8 George Wein
June 15 Danilo Perez
June 22 David Liebman
June 29 Frank Kimbrough

Confessin' the Blues

June 1 It's Raining the Blues
June 8 Blues Originals
June 15 Blues Revival
June 22 Mississippi Delta Blues
June 29 Post Modern Blues

New Dimensions

June 1 Spiritual Seeds for a Family Garden with Phil Catalfo
June 8 How We Learn with Dawna Markova
June 15 Genesis: A New View with Bill Moyers
June 22 Death is not the Enemy with Christine Longaker
June 29 Through the Wilderness of Dream with Robert Bosnak

Thistle & Shamrock

June 1 Bouzouki
June 8 Appalachian Routes
June 15 A Low Bow
June 22 Celtic Summer
June 29 Battlefield Band

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SUPER STUFFED EGGPLANT

(serves 4)

1 1/2 Cup Breadcrumbs
2 Eggplants
2 Tomatoes, diced
1/2 Cup Green bell pepper, diced
1/2 Cup Onion, diced
1/3 Cup Celery, diced
1/8 Tsp. Salt
1/4 Tsp. Black pepper
2 Tbsp. Fresh parsley, minced
2 Tbsp. Parmesan cheese
Vegetable cooking spray

Preheat oven 350 degrees.

Cut eggplants in half lengthwise. Scoop out and save the flesh, leaving the shells 3/8-inch-thick. If necessary, trim off a small piece off the bottom of each shell, so that each half won't tip over. Set aside.

Coat large skillet with vegetable cooking spray. Chop up reserved eggplant and add to skillet. Add tomato, bell pepper, onion, celery, salt and black pepper. Place skillet over medium heat, cover and cook about 5 minutes, until vegetables are tender.

Remove skillet from heat. Stir in breadcrumbs and parsley. Spoon mixture into the hollow eggplant shells.

Arrange stuffed shells in shallow baking dish coated with vegetable spray. Sprinkle 1 1/2 teaspoons Parmesan on top of each shell. Bake for 25 minutes, until filling heats through and top is golden brown.

Calories 12% (240 cal) • Protein 16% (8.3 g)
Carbohydrate 13% (46.5 g)
Total Fat 4% (3 g)
Saturated Fat 4% (1.1 g)
Calories from: Protein: 13%, Carbohydrate: 76%, Fat: 11%



All Things Considered hosts Robert Siegel, Linda Wertheimer, and Noah Adams.

A Legacy that will endure forever.

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*.

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Anything & Everything with Jason Sauls
A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm
Talk of the Nation
NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts
Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent
Features and interviews devoted to women's issues.

THURSDAY
Latino USA
A weekly journal of Latino news and culture (in English).

FRIDAY
Real Computing
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacifica News
National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens
National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News
A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges
Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Jim Lehrer
The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
People's Pharmacy

7:00am-8:00am
Northwest Reports
The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money
Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

TUNED IN *From p. 3*

canceling any single program often means a corollary loss of revenue. We work hard to only schedule programs that are important to a substantial number of listeners.

Another issue associated with this theme is that taking off one program simply means we have to acquire another to replace it. So, unless the replacement program is of equal or greater attractiveness to listeners who will continue to pledge for it and/or costs less than the original program, taking a program off the air doesn't necessarily save money. Business economists would describe radio as having high "fixed costs." Just being here 21 hours a day, 365 days a year costs a lot of money.

3. *Why don't you schedule local programs, instead of buying expensive network programs, and save money that way?*

Network programming revolves around the economic model that centralized production is more efficient and allows producing a higher quality product than could be cost-effectively generated at the local level by each individual station. Local programs aren't "free." They require control room/studio facilities and personnel. We watch our local/national program balance very carefully because we don't want to become solely a mouthpiece for distant networks and, at the same time, we can't afford to do as much local programming as we might like. We also are thoughtful about presenting good quality programming. While we believe that all of our local programs are of high quality, we obviously do not have the resources available to us to do programs of the scale and quality which NPR provides. The NPR programs we carry also draw large audiences. Scheduling a program which will cause fewer people to listen to JPR will cause declining listener support and diminished program underwriting support. Studio facilities, incidentally, are a serious issue. We have five control rooms in Ashland and one in Redding and, while it was true that some years ago it was possible to find a control room free in the middle of the afternoon, that's no longer true. JPR broadcasts 240 hours a week of programming and our control rooms are extremely busy. Any substantial addition to local programming would mean that we would have to cancel other exist-

ing local programming or build another control room—and we have cannibalized every bit of space available to us. Addition of any new control rooms to our facilities require that we move out of our current studio plant.

In short, there are no easy answers. When we assemble JPR's budget each year, we devote long, hard hours wrestling with the costs, efficiencies and value of various programming choices. We project our best estimate of the revenues we can reasonably expect to realize from various sources and then fully commit ourselves to providing our service to the best of our ability and realizing the revenues necessary to sustain it. We share the latter burden with you and our other listeners.

Raising the funds necessary to maintain our programming, and our financial integrity, is always a challenge. In the face of the spring fundraiser, that is more an issue now than ever before. We're working hard to raise the balance of the funds needed and will probably be doing so right up to the June 30th deadline.

If you've already done your part to help, we thank you profoundly. If you can do yet more, we would appreciate your added help. And we thank you for sharing with us the challenge of keeping public radio strong in difficult economic times. □

Ronald Kramer is JPR's Director of Broadcasting.

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

Black, Chapman, Webber & Stevens
Attorneys serving Medford, Grants Pass,
Klamath Falls and Brookings
930 W. 8th St. - Medford - 772-9850

Shasta Financial Planning
205 N. Mt. Shasta Blvd. - Mt. Shasta
(916) 926-3165

Siskiyou Medical & Surgical Eye Center
with offices in Ashland, Yreka,
Mt. Shasta, and Fort Jones

State Farm Insurance Agents serving
Medford, Ashland, Central Point,
Grants Pass and Jacksonville

Subway Sandwiches with locations in
Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

Alex's Restaurant
35 North Main - Ashland - 482-8818

John G. Apostol, M.D., P.C.
815 E. Main - Medford - 779-6395

The Arborist - Pete Seda
1257 Siskiyou #224 - Ashland - 482-8371

Ashland Center for Women's Health
540 Catalina Dr. - Ashland - 482-3327

Ashland Community Food Store
237 N. First Street - Ashland - 482-2237

Ashland Community Hospital
280 Maple Street - Ashland - 482-2441

Ashland Homes Real Estate
150 E. Main - Ashland - 482-0044

Ashland Paint & Decorating Center
1618 Ashland St. - Ashland - 482-4002

Ashland Outdoor Store
37 Third St. - Ashland - 488-1202

Ashland Wine Cellar
38 Lithia Way - Ashland - 488-2111

Bento Express
3 Granite Street - Ashland - 488-3582

Nancy Bloom, M.A.
COUNSELOR & CERTIFIED HYPNOTHERAPIST
223 Meade Street - Ashland - 488-5795

C. Jordan Brown
1960 W. Main - Medford - 772-1872

Catalina Physical Therapy
246 Catalina Drive - Ashland - 488-2728

The Clearinghouse
63 Bush Street - Ashland - 488-0328

Douglas Col, CERTIFIED ROLFER
349 E. Main #3 - Ashland - 488-2855

Complementary Medicine Associates
1605 Siskiyou Blvd. - Ashland - 482-0342

Country Willows Bed & Breakfast
1313 Clay St. - Ashland - 488-1590

Ed's Tire Factory
2390 N. Pacific Hwy - Medford - 779-3421

The Framery
270 East Main St. - Ashland - 482-1983

Furniture Depot
500 A Street - Ashland - 482-9663

Gastroenterology Consultants, P.C.
691 Murphy #224 - Medford - 779-8367

Genessee Place
201 SW G St. - Grants Pass - 955-8845
William P. Haberlach - ATTORNEY AT LAW
203 W. Main, Ste 3B - Medford - 773-7477

Heart & Hands
255 E. Main - Ashland - 488-3576

David Heller, D.C.
132 6th St. - Ashland - 482-7739

Intl Imports Marketplace
45 N. Main - Ashland - 488-2714

Investment Management & Research
389 E. Main - Ashland - 488-2634

The Jewelry Studio
25 E. Main - Ashland - 488-1761

Kellum Brothers Karpel Kompany
350 S. Riverside - Medford - 776-3352

Listen Here
6th St. between H & I - Grants Pass
479-6131

Lithia Auto Centers
Medford & Grants Pass

Lithia Travel
850 Siskiyou Blvd. - Ashland - 482-9341

Looking Glass Beads
283 E. Main - Ashland - 482-7000

Cynthia Lord - Ashland

Malzey's Mostly Home & Garden
90 Pioneer Street - Ashland - 482-6771

McHenry & Associates - PUBLIC RELATIONS
2541 Old Military Rd. - Central Point
772-2382

Medford Clinic, P.C.
555 Black Oak Dr. - Medford - 734-3434

Medford Fabrication
P.O. Box 1588 - Medford - 779-1970

Meyerding Surgical Associates
2931 Doctors Park Dr. - Medford - 773-3248

Mind's Eye Juice Bar
250 Oak St. #5 - Ashland - 488-2247

Moss Adams of Medford LLP - CPAs
301 W. 6th St. - Medford - 773-2214

Nimbus
25 E. Main - Ashland - 482-3621

Norris Shoes
221 E. Main - Medford - 772-2123

Omar's Restaurant & Lounge
1380 Siskiyou Blvd. - Ashland - 488-1281

One World
131 E. Main - Ashland - 488-5717

Oregon Gardens Nursery
846 W. McAndrews - Medford - 772-2166

Community Works / Fran & Tim Orrock
On behalf of Crisis Intervention Services

Pacific Commware
180 Beacon Hill - Ashland - 482-2744

Pacific Spine & Pain Center
1801 Hwy 99 North - Ashland - 482-5515

Paddington Station
125 East Main St. - Ashland - 482-1343

Passey Advertising of Medford
for Crater Title, Josephine County Title,
and Ocean Title

Perfect Solutions
264 E. Main St. - Ashland - 482-6133

Plant Oregon
8677 Wagner Ck. Rd. - Talent
800-853-8733

Primavera Restaurant & Catering
241 Hargadine - Ashland - 488-1994

Project A Software Solutions
624 A Street - Ashland - 488-1702

Rogue Gallery and Art Center
40 S. Bartlett St. - Medford - 772-8118

Rogue Valley Cycle Sport
191 Oak Street - Ashland - 488-0581

Peter W. Sage / Smith Barney
680 Biddle Rd. - Medford - 772-0242

James Z. Sald, DC, ND
The Energy Medicine Center of Ashland
1970 Ashland St. - Ashland - 482-7777

Señor Sam's Cantina in Talent
Valley View Rd. Exit 21 - 512-0342

Shelly Forest Hair Design
2101 Ashland Mine Rd. - Ashland - 482-8564

Isabel Sickels - On behalf of
The Pacific Northwest Museum
of Natural History

Silk Road Gallery
296 E. Main - Ashland - 482-4553

Soderback Gardens
1828 Anderson Cr. Rd. - Talent - 535-8887

Soundpeace
199 E. Main - Ashland - 482-3633

Southern Oregon University
Office of Admissions
1250 Siskiyou Blvd. - Ashland - 552-6411

Travel Essentials
264 E. Main - Ashland - 482-7383

Ursa Major
PO Box 3368 - Ashland - 482-1322

The Ware House of Planos
2850 Crater Lake Hwy. - Medford
857-WA-RE

The Web-sters: Handspinners,
Weavers & Knitters
11 N. Main - Ashland - 482-9801

Beth Yohalem, LMT
1666 Ashland St. - Ashland - 482-5510

Wayne Zallen - All State Agent
841 Stewart, Ste. 7 - Medford - 858-1973

COAST

Art Connection
165 S. 5th, Ste. B - Coos Bay - 267-0186

Bill Blumberg Graphic Art & Signs
North Bend - 759-4101

The Castaway Lodging
Port Orford - 332-4502

Checkerberry's Flowers and Gifts
180 N. Second St. - Coos Bay - 269-5312

Cone 9 Cookware & Espresso Bar
Pony Village Mall - North Bend - 756-4535

Coos Head Food Store
1960 Sherman Ave. - North Bend - 756-7264

Design Renaissance
HC 83 Box 374 - Coquille - 396-3467

Farr's True Value Hardware
Coos Bay - 267-2137 / Coquille - 396-3161

Foss, Whitty, Littlefield & McDaniel
ATTORNEYS
P.O. Box 1120 - Coos Bay - 267-2156

Frame Stop
171 S. Broadway - Coos Bay - 269-2615

Gourmet Coastal Coffees Co.
273 Curtis Ave. - Coos Bay - 267-5004

Menasha Corporation's
Land & Timber Division
P.O. Box 588 - North Bend - 756-1193

Moe's Super Lube
330 S. Broadway - Coos Bay - 269-5323

Nosler's Natural Grocery
99 E. First Street - Coquille - 396-4823

Spaghetti West Restaurant
Port Orford - 332-WEST

Weldon & Sons Building/Remodeling
P.O. Box 1734 - Coos Bay - 267-2690

Winter River Books and Gallery
P.O. Box 370 - Bandon - 347-4111

KLAMATH BASIN

Larry Bunnell, a Klamath Basin Pastor
4431 S. 6th - Klamath Falls - 884-5057

Klamath Medical Clinic
1905 Main St. - Klamath Falls - 882-4691

Signature Framing
4035 S. 6th - Klamath Falls

UMPQUA VALLEY

Dr. John Wm. Unruh
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. - Dunsmuir
(916) 235-0754

Madrone Hospice
P.O. Box 1193 - Yreka
(916) 842-3160

Redding Specialty Hospital
2801 Eureka Way
Redding - 1-800-289-4794

Serendipity Cappuccino House
167 Lake Blvd. - Redding
(916) 244-3780

Village Books
320 N. Mt. Shasta Blvd. - Mt. Shasta
(916) 926-1678



JEFFERSON ALMANAC

Pepper Trail

Summer's Burden Of Blessings

Summer is so impure. Setting aside all restraint, the incandescent land pulsates with the colors of wildflowers, the songs of birds, and the voices of children. Spring and fall are about transformation. The subject of winter is survival. Sweet summer provides ease and plenty, and asks the question: what will you make of them?

Most of creation answers without hesitation. Thousands of lifetimes have been spent in preparation for this summer's moment on the stage. This is the time of generation, when the flowers (mission bells, bleeding hearts, shooting stars), the insects (honeybee, rove beetle, swallowtail), the birds (warbler, eagle, oriole), and the beasts (elk, otter, bear) express their perfection with the grace of inevitability. Life begets life, and the great wheel spins on.

I approach this year's solstice in the summertime of my life. In my 40's, I find myself with a beloved wife, two treasured children, and no important material needs. A faithful servant of summer, I fill the long sun-filled hours with activities that generate and consume, that add to and exploit the vitality of the season. This is what my body and my heart tell me to do at this age, in this ripening time.

Even as I move to summer's rhythms, though, I cannot fully abandon myself to the dance. Humans have lost the perfect, inevitable grace of grasshoppers and grosbeaks, and conjure clouds on the sunniest days. As I whirl through the bright world of summer, I cannot in honesty deny shadows of fear and feelings of fault. I feel the burden of my blessings, like a cup brimming with the most precious of fluids: the purest water, the finest wine, the most beloved blood. One drop more, and the cup will overflow. Drink too deeply, and the cup will

be drained. Make one misstep in the dewy grass, and the cup will be spilled.

Animals exhibit a purity of response that may lead us to imagine that they are carefree, unburdened by memories of the past or calculations of the future. In fact, animals are well acquainted with the costs of summer's blessings. Like us, they fight harder when they have more to lose. The social honeybee will die to defend the


colony without which she could not survive; the solitary wasp will sting and escape to fight another day. A songbird can replace a nestful of eggs early in the summer, and will abandon them to a predator without a fight. A month later that same bird will risk death to defend her fledglings, in which she has invested a whole season's irreplaceable time, energy, and care. A bear has few cubs in its lifetime, and will attack when they are threatened; a coyote has far more offspring, and will risk less for each one. There is no place in nature's way for either ignorance of risk or avoidance of obligations. The beauty of animal's lives comes, instead, from their whole-hearted attentiveness to present blessings.

In my lifetime quest, I seek serenity, freedom from material things, and a clear understanding of myself. Here in my life's summer, I feel farther than I ever have from those impossibly simple goals. Tied with a thousand bonds of love and obligation, I am entangled in life. I allow clouds of hope and fear to shadow the pure sunlight of my love for my children. I lose the cool benediction of the woods in the heat of my outrage at environmental folly. A morning set aside for contemplation is filled with voices on the telephone, voices talking of school fundraisers, childcare exchanges, and ecological disasters. I want to hear what these voices say;

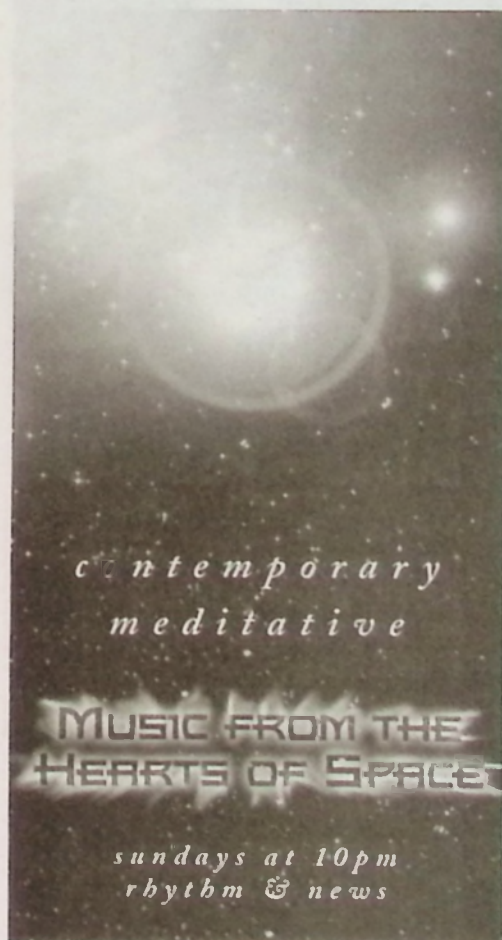
the news they bring is the stuff of my life. But when will there be silence? When will the astringent winds of simplicity clear my vision, clarify my destination?

Not soon, I think. As I gaze at Grizzly Peak floating above the Rogue Valley in the warm purple evening, I can resist summer no longer. The season for serenity is not now, not when the sun refuses to set, the cherries burden the branches, and my children's laughter draws me out the door. There is world enough, and time. My daughter's in my lap, my son's up a tree. Impure and complicated, I give thanks for what is:

*Blessed be summer.
Blessed be our burdens.
Blessed be.*

My search for purity will wait until tomorrow. Today, I'm living through happiness. 

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.



*contemporary
meditative*

**MUSIC FROM THE
HEARTS OF SPACE**

*sundays at 10pm
rhythm & news*

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents its 1997 season with eleven plays in repertory. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (through July 13 and Sept. 25-Nov. 1); *Pentecost* by David Edgar (through Sept. 21); *The Magic Fire* by Lillian Garrett-Groag (July 30-Nov. 2). Performances at the Black Swan are: *The Turn of the Screw*, adapted by Jeffrey Hatcher from the story by Henry James (through June 29); *Blues for an Alabama Sky* by Pearl Cleage (through Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (July 9-Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (June 10-Oct. 12); *Timon of Athens* (June 11-Oct. 10); *The Two Gentlemen of Verona* (June 12-Oct. 11). (541)482-4331.

◆ The Oregon Cabaret Theatre continues its presentation of Woody Guthrie's *American Song* with performances Thursday-Monday through June 9. Then, beginning June 20, the Theatre will present *Five Guys Named Moe*. The show takes popular jazz from the swing era, and exuberantly pushes it towards Rhythm & Blues and Rock-'n'Roll. Non-stop singing and dancing. Performances begin at 8:30pm, Wednesdays through Mondays. Tickets are \$11-\$18 and are available at the Box Office or by calling. (541)488-2902.

◆ The Rogue Music Theatre presents *The Sound of Music* June 27-29 at the Outdoor Amphitheatre at Rogue Community College in Grants Pass. For full details, see the Spotlight section of this issue on page 13. (541)479-2559.

Music

◆ The 35th season of the Britt Festivals in Jacksonville begins on June 13, with a performance by virtuoso flat-picker Doc Watson, along with opener Gillian Welch. Other June headliners include Shawn Colvin, Leon Russell, the Staple Singers, the L.A. Express, John McLaughlin, John Denver, Richard Thompson, and Trisha Yearwood. For a complete list of the season's performers and dates, see this month's feature article on page 10. For ticket information, call (541)773-6077 or (800)882-7488.

◆ The Palo Alto Chamber Orchestra returns to the Oregon Shakespeare Festival's Elizabethan Theatre for a concert featuring outstanding

young musicians of international acclaim, on Monday June 30 at 8:30pm. They will perform works by Vivaldi, Mozart and Jenkins; as well as featuring the world premier of a work by local composer P. Peter Sacco. Tickets \$10 general public/\$7 for JPR Listeners Guild members, OSF members, students and seniors. (541)482-4331.

◆ Lisa Thiel and Alicia Bonnet present *Singing the Goddess Awake*, an evening of song and ritual celebrating the Divine Mother as represented in many traditions. The concert takes place at the Headwaters Building, 4th and C Streets, Ashland, On Saturday, June 7, at 8pm. Thiel and Bonnet share their original songs and traditional chants. Tickets \$7 advance/\$9 door. Available at Soundpeace in Ashland, or call (541)482-4154.

◆ Siobhan Kennedy, guitarist, will give his senior recital at the SOU Recital Hall on Sunday,



Australian Rudi Broekman's wood sculpture "Dragonfly" is on display at JEGA Gallery in Ashland.

June 1 at 4pm. Admission is free. Also presented by the SOU Department of Music during June at the Recital Hall will be the SOU Symphonic Band Concert on Thursday, June 5 at 8pm, and the SOU Choirs Concert on Friday, June 6 at 8pm. Admission for those two shows is \$4 general/\$3 seniors & students. (541)552-6101.

◆ *An Offering of American Choral Music* will be presented by the Siskiyou Singers at their annual spring/summer concert on June 14-15. Arrangements of old American favorites by Randall Thompson and Aaron Copeland will be performed by the eighty-voice choir in the SOU Music Recital Hall. Showtimes: 8pm Saturday, June 14; 4pm Sunday, June 15. Tickets \$7. (541)482-5290.

Exhibits

◆ The Schneider Museum of Art on the Southern Oregon University campus continues the presentation of the SOU Art Faculty Show through

June 14, as well as displaying photographs by Nata Piaskowski, and drawings by Martin Baer. Then, beginning June 26, the museum will display Kurt Wold's work, in an exhibit entitled *DADA Rode a Bicycle/MOMA Was a Peddler*. Also on display will be *Landshark* by John Slawta, *Depth Gage* by Carolyn Speranza, and paintings by Scott Greene. Hours: Tuesday-Saturday 11am-5pm; every First Friday 5-7pm. (541)552-6245.

◆ Rogue Community College's Firehouse Gallery will present an exhibit of Leah Korican's paintings June 5-28, with a First Friday Art Night Reception June 6 from 6-9pm. Korican's



Mickey Theobald's "Aurelia," part of her featured show at the North Valley Art League Gallery in Redding.

oil and mixed media paintings serve as "guides to the familiar, but never truly mapped terrain of human experience." Hours: 11:30am-4:30pm Tues.-Fri., 11am-2pm Sat. (541)471-3535 or 471-3500,x224.

◆ RCC's other gallery, the Wiseman Gallery, will continue to exhibit the year's Student Art Exhibit through June 13. Then, on June 27, an exhibit by Emily Silver will open, featuring oil and watercolor paintings. Hours: 8am-8pm, Mon.-Thurs., 8am-5pm Fri., 9am-4pm Sat. (541)471-3500,x224.

◆ *Where Are You Going? How Did You Get There?* This is the subject of the membership exhibit of the Grants Pass Museum of Art, running June 6-28. A First Friday Reception will be held June 6, 6-8pm. Hours: Tues.-Sat., Noon-4pm. (541)479-3290.

◆ Phyllis Buck Brown will exhibit watercolors at the Unitarian Universalist Gallery, 87 4th Street, Ashland, during the month of June. Her works are called rhapsodies in color, rich with patterns and design. Hours: 9am-Noon, Mon.-Fri., and Sun. Noon-1pm. (541)482-0930.

◆ The Pacific Northwest Museum of Natural History will present two exhibits: *Sasquatch: Fact or Fiction?* and *The Legacy of the Monarch Cache*, continuing throughout the month of June, 10-5pm daily. (541)488-1084.

Other Events

◆ On Saturday, June 7, the Rogue Gallery and Art Center will present *Barnstorming at the Airport*, a hangar party celebrating the excitement, romance and deriding-do of flying. It will honor local aviator Wayne Reavis, as well as Curt Barnes and wingwalkers Cathi Reavis and Connie Slaughter. Aviation artist Bruce Bayard will be featured, and lunch will be served. 1-4pm. \$25 per person. For tickets or more information, call (541)772-8118.

◆ The Alliance Francaise de la Vallee du Rogue will now have its library of French books and videos hosted by the JEGA Gallery at 625 A Street in Ashland. An official opening will be held in conjunction with the Ashland Gallery Association's First Friday Art Walk, June 6 from 5-7pm. Thereafter the library will be open Fridays from 11am to 4pm. The Alliance will also periodically show French films at the Gallery, including *Lumiere*, on June 26. (541)482-6355.

◆ The 3rd Annual Bob Day Festival will come to Talent on Saturday, June 21. A parade of Bobs (with grand marshals named Bob Day) will begin at 9:30am at Talent Elementary School. Plus contests, games, entertainment and more at the Talent Library park. (541)535-7251.

KLAMATH BASIN

Theater

◆ The Linkville Playhouse presents the farce *Taking Steps*. The play is set in a country home which was formerly a bordello, and rumor has it that the ghost of one of the ladies of the night still lurks in the house. The play will be performed in the theater at 201 Main Street, Klamath Falls, every Friday and Saturday through June at 8pm. Tickets available at Shaw's Stationery, or call (541)884-6782.

Other Events

◆ *Luncheon on the Grass*, Life Drawing in the Gardens at Shoal Water Bay with Guy Pederson will be hosted by the Rogue Gallery and Art Center. A workshop on beautiful Shoal Water Bay on Klamath Lake will be held on two Saturdays from 11am-3pm: June 21, and June 28. Bring a picnic lunch. Models will be provided. Fees \$60 for members, \$70 for non-members. Intermediate to advanced skills required. (541)772-8118.

◆ The Cascade Country Classic, a National Country Western Dance Festival, will be held at the Klamath County Fairgrounds, June 13-15. (541)882-1152.

◆ The Celtic Heritage Festival will be held in Klamath Falls on June 14, featuring Scottish games, pipe bands, Celtic singers & dancers, food, and clan tents at Brixner Junior High School, from 9am-5pm. At 7pm, a Celtic harp festival will take place at the Mills School Auditorium. (541)883-1601 or 884-6958.

UMPQUA VALLEY

Theater

◆ The Umpqua Actors Community Theatre will present *The Rainmaker* at the Betty Long Unruh Theatre at 1614 West Harvard Blvd. in Roseburg on Fridays through Sundays through June 22. (541)957-5291.

NORTHERN CALIFORNIA

Music

◆ On Friday, June 27, the Palo Alto Chamber Orchestra, directed by William Whitson, returns to Dunsmuir for a concert to benefit the Dunsmuir Botanical Garden. An *al fresco* dinner will be served prior to the concert at 5pm. The performance will begin on the outdoor stage at 6:30pm. Picnic seating available. Dinner/concert tickets \$15 general public/\$12 botanical garden members. Concert tickets only are \$7. (916)235-4740.

Exhibits

◆ The North Valley Art League's featured artist for June is Maxine (Mickey) Theobald. Her *Whispers in the Wind* exhibition is of oil paintings with landscapes, portraits and genre. Mickey teaches design at a national level, and has just had her first book published. Members will be showing *Nature Studies* in the rest of the gallery. The show will run June 3-28, with an artist's reception 1-3pm on June 8. 1126 Parkview Ave., Redding. Regular gallery hours are 11-4pm, Tues.-Sat. (916)243-1023.

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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Eric Teel

A Classic Case of Individual Differences

Did you ever wonder why there are so many recordings of the major classical pieces? There are really quite a few answers to the question (such as record companies hoping to sell CDs based on the name recognition of the pieces on the disc), but I'm going to focus on one particular direction that may or may not answer the question.

Each individual recording affects a listener in a different way. If it were not so, only one recording would exist of any particular piece of music. That would be the way the piece of music is to sound, and any differentiation from that norm would be unacceptable. Luckily, that is not the case. Often times we have many recordings to choose from when we listen to, or purchase, a

piece of music. Interestingly, though, when I hear a piece of music for the first time, I tend to assign the "norm" label to that particular recording. Something happened just a couple of weeks ago which illustrates that point.

Around mid-April, on a Friday afternoon, I played a recording of the Cello Suite #1 in G Major BWV 1007 of Johann Sebastian Bach, featuring cellist Lynn Harrell (London 414 163-2). Later that afternoon, I received a call from the Ashland studios telling me of two inquiries about that particular piece of music. Optimistically, I thought I had drawn a couple of people into the music of Bach. I was 50% correct.

My first callback was to Nancy, a listener who was particularly distressed at the recording I had chosen. She was very familiar with the music, and to paraphrase, she couldn't understand why Harrell had even been allowed to record the cello suites,

often considered one of the pillars of the cello repertoire. She also had a complaint about the actual sound of his cello, and was curious why I had chosen to play Harrell's rendition over other available recordings she considered to be of much higher quality. We talked briefly about the music and the recording and hopefully alleviated some of her distress.

Next, I called John, truly curious to hear the reaction he would have to the same recording. As I had somewhat expected, his reaction was completely opposite of Nancy's. John had been bowled over by J.S. Bach's wonderful music, and was excited to get the information he needed to rush out and purchase the recording for himself. The

tonal quality of the Harrell's cello sounded fine to John.

It is this wide range of individual response that breathes the life into recording after recording of the same pieces of music. The Schwan Opus guide for spring 1997 lists an amazing 50 recordings of Bach's cello suites. (If that number surprises you, know that there are over 100 recordings available of Vivaldi's *Four Seasons*!). I have three recordings of the Cello suite available to me—the recording by Harrell, and also recordings made by Thomas Demenga (ECM 437 440-2) and Mstislav Rostropovich (EMI 7243 5 55363 2 7), and each differs from the others significantly. For example, Demenga has recorded at a half step lower than the others, and plays at a faster tempo with a much lighter touch. For his part, Rostropovich has a tendency to let the bottom notes of the suite ring longer than the other two, and Harrell takes a less delicate

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approach, letting the woodiness of his instrument shine through. I assume that the 47 other cellists who have tackled this music each take a unique approach.

Whose recording is the most true to Bach's wishes? For most of us, it doesn't matter! What matters is finding the interpretation that speaks to us individually in that special way, with the level of emotion and passion that has successfully pulled us all into the classical music world. The CD I cherish may be an interpretation that leaves you emotionally untouched. Perhaps for you, it is one of the other 49 versions still in print, or perhaps one of the long lost recordings made for vinyl LP. The real benefit to us all is that we have the opportunity to seek out something for ourselves—to choose our own favorites and to use other's opinions as guides rather than fact.

For those of you looking for a different approach, I have three recordings to explore. First, a recording of the Mozart Piano Concertos #20 & 23, featuring pianist Chick Corea and the St. Paul Chamber Orchestra led by Bobby McFerrin (Sony 62601). Next, a recording of Vivaldi's *Four Seasons* with Arnie Roth & Musica Anima (American Gramophone). Patrick Stewart reads Vivaldi's original sonnets on this disc. And finally, a recording of Bach's *Jesu, Joy of Man's Desiring* by jazz pianist Ted Rosenthal. (Rosenthology - Concord Records). ■

Eric Teel is JPR's Northern California Program Coordinator, and hosts Siskiyou Music Hall on the Classics & News Service on weekday afternoons.

MUSIC FESTIVAL *From p. 11*

long drive to reach, and the line-up of performers gives good evidence of why. Between July 3 and July 6, the main festival stage and showcase stage will feature an amazing array:

MAIN STAGE: The Radiators, Leftover Salmon, Medeski Martin & Wood, Michelle Shocked, Michael Hedges, Peter Rowan w/ Jim Campilongo & the 10 Gallon Cats, Booker T. Jones, Greg Brown, Box Set (in acoustic duo form), Victoria Williams, Laura Love Band, Boozoo Chavis, String Cheese Incident, Tony Furtado, Sweet Virginia, Trillian Green, Hypnotic Clambake, Artis the Spoonman, the Gourds, Babes with Axes, David Gogo.

SHOWCASE STAGE: Chuck Brodsky, Barbara Kessler, the Chazz Cats, Apricot Jam, Itchy McGuirk, Hanurman, Gila Monsters, Dear Liza, Ekoostik Hookah, Treehouse, Zoo People, Jim Page, Harmony Grits, Eric Apoe, Annie O'Neil, Manah, Dave Nachmanoff, Avery Kaufman, Bruce Hayes, Cross Eyed, Annie Gallup, Lonnie Lazar, Michael McNevin, Snake Jacobs, Free Range Chickens, the Verb, Naked Barbies, Spirit Merchants, Jack Mormons, Steve Owen, Funk 'n' Wilde, D2, and Laura Kemp.

All tickets include beautiful camping and parking. Discount tickets are available through the festival office, which may be reached by phone at (888)360-1315 or (209)533-1132, or by mail at High Sierra Music Festival, P.O. Box 1498, Columbia, CA 95310. Tickets are also available at BASS outlets, or on the Web at <http://www.ticketweb.com>. The Festival's own Web site is at <http://www.rockweb.com/high-sierra>.

Strawberry

The Strawberry Music Festivals, held twice a year in spectacular Camp Mather in Yosemite (unaffected by 1996's devastating forest fires in the area), is legendary in the acoustic music circles—not only for the performances onstage, but for the all-night spontaneous jam sessions as well. The spring festival is over, so no point in rubbing in what you missed. The "Fall" festival, held in August, has another exceptional line-up of performers, as well as many workshops, children's performers, dance and movement classes, and many camp-like activities available. Here are the main musical events:

- Thu., August 28 Roanoake; Patchwork; Salamander Crossing; Guy Clark
- Fri., August 29 Laura Smith; the Freight Hoppers; Rock Salt and Nails; Kelly Joe Phelps; Tim & Mollie O'Brien & the Boys; the Dead Reckoners
- Sat., August 30 The Blue Flame String Band; Phil Cody; Hans Theessink and Blue Groove; Cheryl Wheeler; Bela Fleck and the Flecktones; Emmylou Harris
- Sun., August 31 Ray Bonneville; Catie Curtis; Asleep at the Wheel; Riders in the Sky; the Vassar Clements Band; Rosanne Cash

Tickets and information can be scored by calling (209)533-0191; or by writing Strawberry, P.O. Box 565, Sonora, CA 95370. ■



This year's poster for the Oregon Bach Festival.

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COMPACT DISCOVERIES

Fred Flaxman

Controversial Comrade Kabalevsky

There are two reasons, I believe, for the utter neglect of Dmitri Kabalevsky (1904-1987) in the United States. The first is a matter of political correctness, as we would call it now. The second, "musical correctness." But with the fall of communism in the Soviet Union and the demise of atonal elitism in the West, I think it's time to take a new look at this major 20th Century Russian composer, and a new listen to his music.

Kabalevsky was alleged to be a coward. He reportedly was seized by a trembling fear when the infamous, "historical" Communist Party decree of 1948 was issued, criticizing composers who didn't write for the common people. Kabalevsky expressed his gratitude towards the Party for opening his eyes to the errors of his ways, but he didn't have to alter his style at all, since his music was already very direct and accessible. In any case, people who knew him well maintained that it was not cowardice which motivated the composer, but a true, idealistic belief in communism.

By contrast, Kabalevsky's courageous teacher, Nikolai Miaskovsky, said the decree was not "historical," but "hysterical," a pun which evidently works as well in Russian as it does in English.

Coward or true believer, Kabalevsky wrote music which is undeniably fresh, delightful and fun. He sometimes made use of modern dissonances, as did Shostakovich, whose music Kabalevsky's sometimes resembles. But he was never drawn to radical musical language. And he was always a good tunesmith and orchestrator. As a result, much of his music is immediately appealing to the audience

for traditional classical, romantic-period compositions.

Kabalevsky's accessibility was looked down upon by the snobby, radical, musical elite of the West during his lifetime. But he was a big success in his own country, so Russian music lovers find it hard to understand why he is so ignored in the West.

Although I am not willing to claim that he is as important a composer as Rachmaninov, Prokofiev or Shostakovich, I would like to point out several of Kabalevsky's compositions which I think deserve to be in the standard repertoire of symphony orchestras,

more widely recorded, and in your CD collection. Many of these are available on the English CD label Olympia, which has been issuing a multi-volume set of Kabalevsky's compositions, some of them new pressings of original Russian analog recordings featuring the composer himself conducting.

CONCERTOS AND SYMPHONIES

The "Violin Concerto No. 1, Op. 48" was the first piece by Kabalevsky that I ever owned, back in the LP period. There are five CDs of this work available now. I have the Analekta recording (AN 2 8702) with Angèle Dubeau, violin, and the Kiev Symphony Orchestra conducted by Igor Blazhkov. Despite the fact that this concerto was written in 1948, it sounds as though it were composed some half-century or more earlier. It is as romantic and tuneful as Tchaikovsky, and is sure to please the same audience. The two outer movements are arguably the happiest ever written for violin and orchestra, though who would want to argue the point? The middle movement is a melancholy contrast.

Kabalevsky can be 100% 19th Century, as in this concerto, or he can be more dissonant and "modern," as in some of his chamber music and piano pieces. His symphonies, which fall somewhere in between, remind me, in part, of those by Howard Hanson, one 20th Century American composer who never went for atonal experiments either. There are some good tunes in Kabalevsky's symphonies and some exciting rhythms but they are mixed, unfortunately, with moments which sound like uninspired filmscore excerpts. His cello concertos are also uneven, in my view.

THE OVERTURE TO COLAS BREUGNON

Kabalevsky first attracted attention in the U.S. as the result of the overture to his opera *Colas Breugnon*. Arturo Toscanini conducted this brilliant showpiece all over the world in the 1940s and 50s. With its jazzy syncopation this five-to-six-minute piece reminds me of the short overture Leonard Bernstein wrote much later for his musical *Candide*.

I have a 1994 all-digital recording of the *Breugnon* overture with the Russian National Orchestra conducted by Mikhail Pletnev on Deutsche Grammophon. It comes with several other worthwhile Russian overtures, including Glinka's energetic *Rusland and Ludmilla* and Borodin's lively *Prince Igor*.

The complete three-act opera *Colas Breugnon* is available on Olympia CD (OCD 291 A+B) with the soloists, choir and orchestra of the Stanislavsky and Nemirovich-Dantchenko Moscow Music Theatre conducted by Georgy Zhemchuzhin. Although it is interesting and well-performed and would make a good gift for the opera lover who has everything else, it was recorded in 1973, and the sound isn't very good. In any case, my favorite melodies are all in the overture.

THE COMEDIANS

Probably due to the repeated use of its gallop movement by circuses, Kabalevsky's most popular work today is his suite for orchestra, Op. 26, *The Comedians*. This is filled with catchy tunes from one end to the other, clothed in delightful marches, waltzes, intermezzi, pantomimes, gavottes and scherzos. If you like the *Hary Janos Suite* by Zoltán Kodály (which you should certainly add to your collection if it isn't there already), I think you'll appreciate *The Comedians*.

The new all-digital Olympia recording (OCD 593) starts with the "Pathétique Overture, Op. 64," a melodious four-minute curtain-raiser. The second work is Kabalevsky's "Piano Concerto No. 1 in A Minor, Op. 9," a pleasant enough piece, pastoral and romantic in mood, but one which lacks clear direction and inspired melodies. Unfortunately, at 33 minutes plus, it is the longest piece on the CD.

I much prefer the "Rhapsody for Piano and Orchestra on the theme of the song 'School Years,' Op. 75," a shorter piece (just under 14 minutes) which is also on this CD. It is based on a more interesting melody, knows where it's going, and gets there professionally, both from the point of view of composition and performance. Anatoly Shchuldiakov is the pianist in both compositions. The Russian Cinematographic Symphony Orchestra is conducted by Walter Mnat-sakanov for the entire disc.


My favorite piece on the CD—and a true compact discovery for me—is a romantic, lyrical eight-minute symphonic poem for orchestra called "Spring, Op. 65." The eight-minute composition contains one of Kabalevsky's most beautiful melodies.

THE REQUIEM

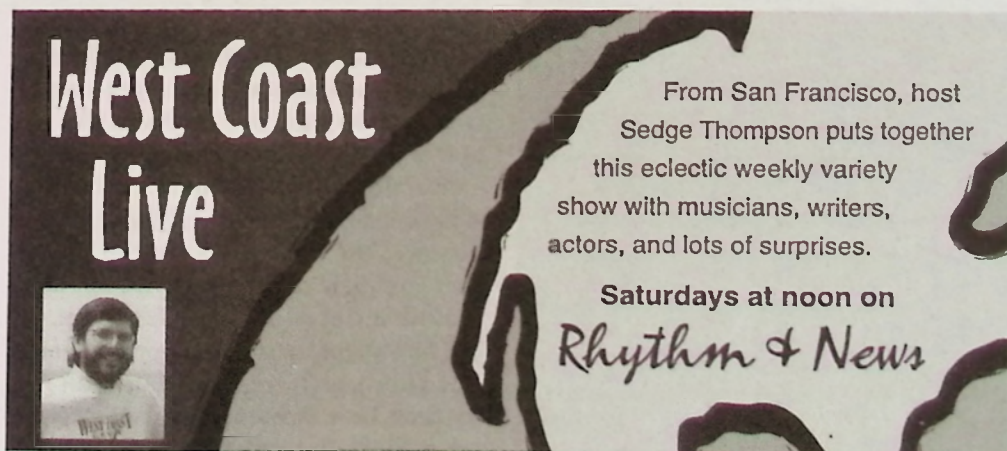
Kabalevsky's *Requiem*, Op. 72, completed in 1963, like Benjamin Britten's *War Requiem*, which received its world premiere a year earlier, is a memorial to those who lost their lives during World War II. Also like Britten's work, it is not a religious work, but a secular one. The lyrics are based on a poem written for the piece by Robert Rozhdestvensky. Kabalevsky worked on his requiem for more than two years and wrote, "I have never spent more time or effort on any composition."

This may well be Kabalevsky's finest work. It is certainly his biggest concert score. The piece is highly dramatic and somewhat operatic, reminding me of the Verdi *Requiem*, my favorite piece in that form. The Olympia CD (OCD 290 A+B) has acceptable sound from an analog original recorded in 1964. The composer himself conducts the Moscow Symphony Orchestra with Vladislav Sokolov directing the Choir of the Artistic Education Institute. Valentina Levko is the mezzo-soprano; Vladimir Valaitis, the baritone soloist.

The current Schwann Opus catalog of CDs in print doesn't list another recording of the Kabalevsky *Requiem*. In fact, it doesn't list the Olympia CD either. But as I had no trouble obtaining a copy, I would ignore Opus, if I were you, and just try ordering this two-CD set from a store or mail-order house yourself. That is, if you share my passion for dramatic requiems.

When you listen to this work, I think you'll agree that, coward or not, Comrade Kabalevsky deserves another hearing—this time a fair trial in an unbiased, apolitical, court of musical public opinion. 

Fred Flaxman is now a regular commentator on JPR's *Jefferson Daily*, every Tuesday over both FM services. He lives in Jackson County's Griffin Creek area.



West Coast Live

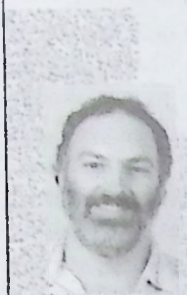
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THEATER REVIEW

Alison Baker

King Lear

Written by William Shakespeare

Directed by Libby Appel

Death of a Salesman

Written by Arthur Miller

Directed by Penny Metropulos

Both plays at the Oregon Shakespeare Festival

Who would you want for a dad, King Lear or Willy Loman? For that matter, which set of kids would you choose: Gonerill, Regan and Cordelia? Or Biff and Happy? Not many winners in this bunch, except perhaps Cordelia. On the other hand, what makes her so high and mighty she can't please her old man by stretching the truth a little?

King Lear and *Death of a Salesman* provide a bewilderment of contrasts.

In one a king at the peak of his power loses everything with one arrogant gesture; in the other a little man who has never quite had anything slips helplessly into his final failure.

As *King Lear* opens, the dark stage suddenly bursts into brilliant light and the characters are revealed seated stiffly in a row according to rank, looking out at us. It's a clue that the story we are about to see is loaded with symbolism. Sure enough, Lear makes a mistake that will destroy his kingdom, and on stage the angry king demolishes the rigid line of chairs. The natural order of his world is gone.

On the stage of *Death of a Salesman*, Willy Loman lives smack among symbols of his own: the malfunctioning refrigerator that isn't paid off, the high-rise buildings that have closed in around his home, the car he's spent most of his working life in. But Willy's no more conversant with reality than Lear is; both men imagine themselves kings. In the course of his play, King

Lear is buffeted until, in the end, he recognizes that he, too, is a man like other men; but Willy Loman won't realize the truth about himself. When his son Biff sobs in his arms, Willy claims the event as a vindication of the fantasies he's lived in all his life; he doesn't change.

Willy Loman and his family are Everyman for twentieth-century Americans. These are people with no power, not even over their own lives. The

intricate relations of father and son, husband and wife, set against the struggle to get ahead—and the fantasies of the day one's ship will come in—are familiar to all of us.

When the lights went up at the end of the play, I wished I owned stock in Kleenex: it's a sad story with a sad ending. Douglas Rowe is a wonderful Willy Loman; through all his foolishness and failure, he maintains his dignity. This is the first production I've seen where Linda, Willy's wife (Dee Maaske), is as important a character as he is, not just a supporting role. Bill Geisslinger as Biff and Michael Elich as Happy are utterly convincing as their characters zip back and forth between childhood and adulthood. In fact, when Geisslinger's seventeen-year-old Biff breaks down and cries in Willy's hotel room, I would have believed he was a seven-year-old boy; it's the best job of on-stage crying by an adult man that I can remember.

I've seen four or five other productions

“
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
of *Salesman*, but Tony DeBruno's Charley is the first one I've believed. U. Jonathan Toppo makes a wonderful transition from the sissy Bernard to the grown-up high-powered lawyer (as sympathetic toward Willy as his father Charley is). And Triney Sandoval's waiter Stanley shows a moving depth in the small role.

A king is not quite so sympathetic a figure as a salesman; we pity Lear, but do we empathize with him? If Willy Loman is Everyman, *King Lear* is more like a Greek myth, a tale about the tragedies of gods and kings.

The stage in this production is stripped to the bone—the chairs are some of the few props, and much of the set consists of doors the characters are forever having to choose among or batter their way through. It's the majesty of Shakespeare's language that makes the play a rich and sensuous experience.

James Edmondson is a powerful and moving Lear, though I would have liked a touch more modulation in his delivery. Lear begins at a rant and, though his moods and perceptions change, his tone doesn't; I left the theatre feeling I'd been shouted at all evening.

Tamu Gray, Kirsten Giroux, and Miriam A. Laube play the daughters Gonerill, Regan and Cordelia (I think Lear must have had three *very* different wives). John Pribyl and Michael J. Hume are the sons-in-law, the Dukes of Cornwall and Albany. Demetra Pittman is a wry and knowing Fool. Dennis Robertson is Gloucester, and Dan Donohue does another marvelous job in the various guises his son Edgar takes on. As the sly bastard Edmond, Derrick Lee Weeden claimed the, er, *hearts* of the high school girls sitting around me; but Anthony De-Fonte, as the brave and faithful Kent, won mine.

Head out to one of these plays for a Father's Day treat. You might come away feeling grateful for the dad you've got. 

Alison Baker celebrates Father's Day in Ruch, Oregon.

POETRY

Nobody, Nothing

BY LAWSON INADA

Big Lencha, just because
I was small
and standing there,
smiling,
as she lost
her turn at jacks,

chased me
all the way home
and stood there,
shaking her fist
at the window.

Huff-puff, huff-puff,
pew, as I
turned on the radio.

"Who's that out there?"
"Nobody, Mom."
"What's she doing?"
"Nothing."

Well the program
ended, night fell,
dinner came
and went—

but there was Lencha.

Now, I kid you not
when I reveal
that, as things
were wont to happen
in youth and Fresno,

she stayed there
like a fixture
day and night
through several
seasons, long enough

to be taken
for granted
by the accepting
community...

But, as you
might guess,

the expected
happened at dusk,
on Labor Day—

Lencha simply
lowered her fist,
like some tired
Statue of Liberty,
shrugged, shook
off the stuff
and went home.

Except
I followed, stood
outside all night,
and that morning
tracked her
like a shadow
to school—

where, since it was
the first day,
I changed
my schedule
to sit beside
her in basic
home economics,
intermediate
sewing, introductory
stenography—

because, you see,
Big Lencha
had become
a different person,

a smaller, larger
version named Lorenza,
with mysterious scents
and tresses,

and a smiling answer
for her surly father
inquiring about
the unsmiling youth
sulking on the lawn:

"Nobody, nothing."

Lawson Inada, born and raised in Fresno, has lived for thirty years in the Rogue Valley, where he teaches at Southern Oregon University. His book of poems, *Legends from Camp* (Coffee House Press, 1993), won an American Book Award. This month's poem is from his new book, *Drawing the Line* (Coffee House Press, 1997).

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.



PALO ALTO CHAMBER ORCHESTREA



MONDAY, JUNE 30 • 8:30PM

OREGON SHAKESPEARE FESTIVAL
ELIZABETHAN THEATRE, ASHLAND

\$10 General Admission • \$7 Students, Seniors and JPR Listeners Guild

Tickets available at Festival Box Office, 482-4331

PROGRAM

Vivaldi *Concerto Grosso Op. 3 No. 11*

Mozart *Bassoon Concerto*, Rufus Olivier, bassoon

WORLD PREMIERE

Sacco *Introduction and Divertimento for Solo Bassoon and String Orchestra*

Jenkins *Palladio* (DeBeers diamond music)

With its characteristic youthful vigor and remarkable virtuosity, the Palo Alto Chamber Orchestra returns to Ashland for a concert featuring the premiere of a work written expressly for it by local composer of international renown, P. Peter Sacco. Rufus Olivier, principal bassoon with the San Francisco Opera Orchestra, will perform as soloist in this work as well as in the delightful Mozart Bassoon Concerto.

Enjoy an evening under the stars with stars-in-the-making!

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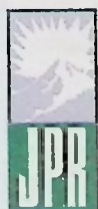
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